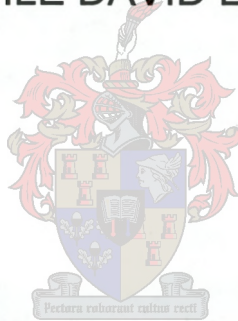


CULTURAL ISSUES IN *NONYANA* YA *TSHEPO*

BY

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Assignment presented in partial fulfillment of the requirements for the degree of Master of Arts at the University of Stellenbosch.

Study leader: Professor N.S. Zulu

April 2003

DECLARATION

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature

Date

ABSTRACT

This study examines the aspect of culture and gender in N.S. Zulu's novel *Nonyana ya tshepo* (The bird of hope) (1997). The approach shall be based on the study of culture and gender representation of male and female characters as viewed by scholars such as Payne (1997), Ruthven (1984), Bauerlin (1997) and Brooker (1999). However, because character is closely linked to plot, the study also outlines plot and character. The study emphasizes the portrayal of male and female characters in terms of culture and gender stereotypes because patriarchy in society dictates that men are seen as superior and women as inferior, women as the dispossessed and men as owners, women as child bearers and men as leaders.

The study aims to find out whether or not this modern novel, *Nonyana ya tshepo*, portrays patriarchal images of men and women. In most of the Sesotho older novels sexism was enforced, and sexual inequalities in such novels were taken as universal and therefore normal. The issue of sexual difference and inequality is basically rooted in the tradition of patriarchy that advocates the subjection and oppression of women.

Women characters are always subjected to ill-treatment, abuse, torture and suppression as a result of patriarchy and other related factors. In *Nonyana ya tshepo* women characters are portrayed as being submissive, powerless and easily manipulated by their male counterparts. They are victims of circumstances as they have no power and control. Male characters do not treat female characters with dignity. For example, when Mokwena arrives at his home in the night being drunk, he wakes up his wife Dijeng and swears at her. He accuses her of hiding a man in his bedroom and he finally beats her up.

Women characters in *Nonyana ya tshepo* are also portrayed as victims of sexual abuse by male characters. Mokwena sexually abuses Dikeledi and impregnates her. The same abuse happens to Sebolelo who is sexually abused by her male employee. Sebolelo and Dikeledi become victims of the circumstances. Male characters in the novel are dominant, abusive, manipulative and oppressive. Male and female characters are portrayed in terms of culture and gender stereotypes in *Nonyana ya tshepo*.

OPSOMMING

Hierdie studie ondersoek die aspek van kultuur en gender in N.S. Zulu se novelle *Nonyana ya tshepo* (die voël van hoop) (1997). Die benadering tot die studie is gebaseer op die studie van kultuur en gender representasie van manlike en vroulike karakters soos gesien deur navorsers soos Payne (1997), Ruthven (1984), Bauerlin (1997) en Brooker (1999). Omdat karakterisering egter gekoppel is aan intrige, ondersoek die studie ook intrige en karakter. Die studie beklemtoon die uitbeelding van manlike en vroulike karakters in terme van kultuur en gender stereotipes aangesien patriargie in die gemeenskap voorskryf dat mans as meerderes en vroue as minderes is, vroue as die nie-besitters en mans as besitters, vroue as voortbringers van kinders en mans as leiers.

Die studie ondersoek of, in die novelle, *Nonyana ya tshepo* daar 'n uitbeelding is van patriargale voorstellings van mans en vroue. In die meeste ouer Sesotho novelles, is stereotipes geforseer, en gender ongelykhede is beskou as universeel in hierdie novelles, en dus normaal. Die vraagstuk van gender verskille en ongelykheid is gewortel in die tradisie van patriargie wat die onderwerping en verdrukking van vroue voorstaan.

Vroue karakters word altyd onderwerp aan mishandeling en verdrukking as gevolg van patriargie en ander verwante faktore. In *Nonyana ya tshepo* word vroue karakters uitgebeeld as onderdanig, magteloos, en maklik-manipuleerbaar deur hulle manlike eweknieë. Hulle is slagoffers van omstandighede en het nie mag of kontrole nie. Manlike karakters behandel nie vroulike karakters met respek nie. Byvoorbeeld wanneer Mokwena besope opdaag by die huis mishandel hy sy vrou.

Vroulike karakters in *Nongana ya tshepo* word ook uitgebeeld as slagoffers van seksuele teistering deur manlike karakters. Mokwena word byvoorbeeld seksueel geteister deur Dekeledi. Soortgelyke teistering word ondervind deur Sebolelo wat deur haar manlike werkgewer geteister word. Manlike karakters word as dominerend en manipulerend uitgebeeld. Sowel manlike as vroulike karakters word i.t.v. kulturele en gender stereotipes uitgebeeld in *Nonyana ya tshepo*.

KAKARETSO

Mosebetsi ona o hlahloba lehlakore la moetlo le bong noveleng ya N.S Zulu e bitswang *Nonyana ya tshepo* (1997). Mokgwa o latelwang wa ho hlahloba mosebetsi ona o tla itshetleha hodima moetlo le bong kemelong ya botona le botshehadi jwalo ka ha ditsebi tse jwalo ka Payne (1997), Ruthven (1984), Bauerlin (1997) le Brooker (1999) di ananela. Ka ha baphetwa ba na le kamano le poloto, mosebetsi ona o tla otlala dihloohong ntlha ya baphetwa le poloto. Mosebetsi o hatella tlhahiso ya baphetwa ba batona le ba batshehadi ho ya ka moo ba neng ba hlahiswa ka teng nakong ya kgale. O shebile ka moo basadi ba neng ba hatellwa ka teng ke banna setjhabeng.

Mosebetsi ona o hlahloba pale ya sejwalejwale, *Nonyana ya tshepo*, ka maikemisetso a ho fuputsa hore ebe pale ena e hlahisa ditshwantsho tse bontshang kgetello ya basadi le banna kapa tjhe. Bongata ba dipale tsa Sesotho tsa kgale, kgethollo ya bong e ne ele ntlha e hatellwang haholo, ho sa lekalekaneng ha bong dipaleng tsena ho ne ho nkuwa e le ntho ya lefatshe ebile e tlwaehile. Taba ya diphapang tsa bong le ho sa lekaneng e nwellitse mokgweng wa hore banna ba ka hodimo ho basadi.

Baphetwa ba basadi ba iphumana ba tshwerwe hampe, ba sotlwa, ba hlekefetswa le ho hatellwa ka lebaka la kgethollo ya banna le mabaka a mang. Ho *Nonyana ya tshepo*, basadi ba hlahiswa ba hatelletswe, ba hloka matla ebile ba laolwa ke balekane ba bona ba banna. Ke diphofu tsa maemo ao ba leng ho ona hobane ba hloka matla le taolo. Baphetwa ba banna ha ba bontshe tlotlo ho baphetwa ba basadi. Ho teya mohlala, Mokwena o fihla ha hae hara bosiu a nwele jwala haholo, o tsosa mosadi wa hae Dijeng ka ditlhapa. O mo latofatsa ka hore o patile monna ka kamoreng ya hae ebile o qetella a otlala mosadi.

Hape baphetwa ba basadi ho *Nonyana ya tshepo* ba hlahiswa e le diphofu tsa hlekefatso ya motabo, ba hlekefatswa ke baphetwa ba banna. Mokwena o hlekefatsa Dikeledi ka ketso tsa motabo ho fihlela a ima. Sena se etsahala le ho Sebolelo eo a hlekefaswang ke monna eo a mo sebeletsang. Sebolelo le Dikeledi ba iphumana e le diphofu tsa maemo ao ba phelang ho ona. Baphetwa ba banna paleng ena ba a hatella, ba a hlekefetsa le ho laola basadi ka mokgwa o nyenyefatsang.

DEDICATION

I dedicate this work to my late father Michael Lebakae Letlala.

ACKNOWLEDGEMENT

My sincerest gratitude goes to our Heavenly Father, the Almighty God for giving me strength and wisdom to complete this work.

I owe a major debt to Professor N.S. Zulu, my supervisor for taking his personal time to read this work, offering clear and sensible criticism and corrections. Indeed it is true as William J. Bennet puts it, that: 'Above all, a student should look for and expect to find professors who can bring to life the subject at hand. A big thank you Prof Zulu for feeding my brain – may God bless you!

Thanks to the entire Department of African Languages at Stellenbosch University for your warmth, caring, support and an undying interest in your students. Keep up the good work.

My gratitude also goes to Dr Mohatlane and Dr Moeketsi of the Department of African Languages at Vista University for their constant support and encouragement during my study time.

I am also grateful to the following people for their moral support and encouragement: My mom Kebuang, my younger brother Khotso, Lorato Mainama, Sarah Motsei, Ida Walaza and Molebatsi Nkoane.

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CHAPTER 1

INTRODUCTION

1.1 PURPOSE OF THE STUDY

The aim of this study is to investigate the aspect of culture and gender in N.S. Zulu's novel, *Nonyana ya tshepo*. The objective is to observe how both female and male characters are portrayed in terms of culture and gender stereotypes. The dictates of patriarchy is society dictates that men are seen as superior and women as minor, women as the disposed and men as owners, women as child bearers and men as leaders. In this sense then patriarchy, in as far as it is reflected in gender and culture, adversely discriminates against women in favour of men.

The argument is that a woman's biology is her destiny is seen as a source of women's subordination, for if women are 'naturally' inferior, then feminist demands for women's equality. However, Payne (1997:191) maintains that there has been an ongoing debate amongst critics about the human subject and its philosophical status. Enlightenment, humanism has as a result been the dominant source in the whole issue of subjectivity and status and it thus observes the human individual as a pre-given entity and ascribes to him/her a status as the source of all action and meaning. Humanism in its enquiry does not put a demarcation between men and women, both are theoretically perceived as having full potential and a sense of self-definition. Contrary to what Humanism advocates, is the fact that women have been marginalized within culture and history as Payne (1997:191) puts it. Thus, feminist critics of Humanism concern themselves with the understanding of sexual difference and inequality.

The issue of sexual difference and inequality is basically rooted in the tradition of patriarchy which advocates the subjection and oppression of women. The Marxist tradition sees subjection as the product of socio-economic determinants, perceiving femininity as socially produced, centrally via the sexual division of labour which assigns to women the 'feminine' labour of care and nurturance. Women are thus seen as subordinated objects of men.

1.2 RESEARCH PROBLEM AND METHODOLOGY

In most of the Sesotho older novels sexism was enforced, and sexual inequalities in such novels were taken as universal and therefore normal. This study aims to find out whether or not N. S. Zulu's Sesotho modern novel, *Nonyana ya tshepo* portrays patriarchal images of men and women. The reason for analysing *Nonyana ya tshepo* is that it won the FNB/Kagiso Publishers first prize due to its fine literary quality, yet it has thus far not been put under scrutiny as to how it deals with culture and gender. It is therefore in this light that the study shall be done on the novel with specific reference to the aspect of culture and gender.

Our research method is informed by the study of the culture and gender representation of male and female characters viewed by scholars such as Payne (1997), Ruthven (1984), Bauerlein (1997) and Brooker (1999). Because character is closely linked to plot, we shall discuss these aspects in detail in Chapter 3 of this work as a theoretical foundation for the analysis of representation of culture and gender in male and female characters.

We are aware that the analysis of culture and gender is done across a range of academic discipline more especially within literary studies and forms of cultural studies in the sphere of textual representations as Brooker (1999:106) puts it. According to Guerin et al (1999:196), as an approach which is different from other approaches, feminist literary criticism is a political attack on other means of criticism and theory, and its social orientation moves beyond traditional literary criticism. Guerin et al (1999:196) further state that the purpose and objective of feminist criticism is to challenge the marginalisation of women through the patriarchal tradition and it questions the subordination of women. Most feminists, as Guerin et al (1999:196) puts it, are of the notion that our culture is a patriarchal culture which adheres to male domination and the interests of men. Feminist criticism attempts to explain how unequal power relations in a given culture are reflected in literary tools.

Guerin et al (1999:197) disagrees with Toril Moi who observes that feminist literary criticism is just another interesting critical approach. Guerin et al (1999) view it differently, as representing one of the most crucial social, economic, and aesthetic revolutions of modern times. Moreover, feminist critics observe that through language and opportunity is

thus given to study the works of female writers. This as a result will give women an opportunity to speak out, to be heard and to be better understood.

Brooker (1999) contends that literacy studies concerns itself with the analysis of the composition and influence of stereotypes. The use of an all-male cast, of boys to play women, and the frequent use of disguise and cross-dressing in Shakespeare's plays, serves to reveal that normative assumptions about sexual identity are in fact conventional and not simply 'natural'. What Brooker (1999) implies is that the 'gender' controversy is attributed to different connotations and above all the female species is entrapped along these connotations.

Gender studies and feminism focus on the issue of the representation of women especially in cultural texts and discourses. Gender is also important in conceptions of masculinity. An area that has been pursued inside and outside the academy in men's groups which have taken liberal, socialist and conservative forms and met with a mixed response from feminists. The work of Judith Butler, as Brooker (1999) puts it, has been the most influential example of the recent 'gender theory' which emerged from an intersection of queer theory, feminism, and postmodernism. Judith Butler sees 'compulsory heterosexuality' as reinforcing 'gender coherence'. Brooker (1999) further quotes Judith Butler as saying that gender roles 'congeal over time to produce the appearance of substance of a natural sort of being'. The study of gender involves a consideration of sexual difference and sexuality.

According to the feminist critics, women want to control and influence meaning and to show that gender is a fundamental determinant in literature and life should not utilize literary analysis which is male dominated. Payne (1997:192) points out that American literary criticism, which had elevated those texts most demeaning to women, was attacked by such critics as Annette Kolodny and Judith Ketterley, who revealed the cultural betrayal of women. It is also argued that male literary history had systematically downgraded the genres in which women chose to write, for example, women's domination of the nineteenth century American popular novel had become simply a matter of regret in most literary histories. This exclusion as a result suggested that a major task of feminist criticism was to reinscribe women writers in history and this was the agenda of this movement in the mid 1970s.

Ruthven (1984:6) observes feminist criticism as a movement that championed the end of male domination and the modes of representation ascribed to women. Such representations manifest themselves as sexism. The subjection of women is brought about not by their 'natural' inferiority but by their classification as intrinsically inferior by a male dominated culture they cannot avoid living in. According to Ruthven (1984:44), women are not inferior by nature but are interiorised by culture. They are acculturated into inferiority. The classification of women as constructs should also apply to men, argues (Ruthven, 1984:44).

Ruthven (1984:45) further elaborates on Beauvoir's remark that 'one is not born a woman, but rather becomes a woman', by maintaining that for a young girl to become a woman is not necessarily the pubertal change of her body (nature) that would enable her to become a woman, but rather it is also the socializing processes of culture which may influence her thinking of herself and the way she chooses to live.

1.3 ORGANIZATION OF THE STUDY

The study will consist of six chapters. The first chapter is the introduction that lays out the purpose, research problem and methodology of the study. Chapters Two and Three are the theoretical framework for the study. Chapter Two is literature review based on culture and gender and Chapter Three is the literary analysis of plot and characterization. The analysis of plot and character in *Nonyana ya tshepo* is done in Chapter Four. Chapter Five analyses culture and gender in *Nonyana ya tshepo*. Conclusion and observations made in the study are done in Chapter Six.

CHAPTER 2

LITERATURE REVIEW ON CULTURE AND GENDER

2.1 INTRODUCTION

This chapter is on literature review on culture and gender. Focus is on different aspects of culture such as cultural studies, cultural theory, cultural anthropology, cultural materialism, black cultural studies, popular culture, subcultures, and urban culture. Attention will also be given to issues under gender such as femininity, feminist criticism and women's studies.

2.2 CULTURE AND CULTURAL THEORY

2.2.1 Culture

The concept 'culture' is a difficult concept to be given a precise definition. It has different meanings. Culture could mean a way of life, civilization, norms and values of a society, religion and beliefs.

Payne (1997:128) observes the concept culture as of virtually limitless application, which may be understood as referring to everything that is produced by human beings as distinct from all that is part of nature. However, it can be added that nature is part of culture since it has history and is itself a human abstraction. Payne (1997:128) agrees with Claude Levi Strauss that the distinction between nature and culture is inadequate and indispensable. He further maintains that the two extreme attempts to limit the meaning of the term can be found in its technical use by North American anthropologists to refer to the primary data of anthropology, and in its honorific use, by Mathew Arnold from the seventeenth to the nineteenth century, to refer to the finest products of civilization.

However, Payne (1997:128) further contends that the word culture is one of the most difficult words in the English language.

This difficulty or complexity is not necessarily pinned under the wage of this concept but rather this complexity is brought about by the way culture directs the lives of human beings. Human beings of different ethnic groups or background are defined by their different cultures. Their culture determines their way of life. Inherent in their culture are norms, values, customs and beliefs that make them complete as human beings regardless

of whether they belong to different ethnic groups. Culture is a universal thing that is applicable to every human species.

Payne (1997:1) defines culture as that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society (quoted by Kroeber and Kluckhohn, 1952:81). This definition put emphasis on culture as a way of life that guides the lives of a society. Every society lives according to its beliefs, norms, standards and customs that need to be adhered to.

Brooker (1999:56) holds that culture is an indispensable but multi-accented concept with a vast and still open history, which in itself expresses the complexity of general human history. Brooker (1999:56) maintains that culture is a whole complex of life of a social group or a whole society. The significance of culture as observed by Brooker is of great importance to a society. There is no society without culture.

The concept culture has been there for years and its significance has been of great impact in the lives of human beings. Brooker (1999:56) argues that at its extremes, culture is used on the one hand, as in its early usage, to refer to organic cultivation, as of soil and crops, or to a biological 'culture' made in the laboratory and so by extension to individual human accomplishment (as in descriptions of a 'cultured gentleman'). On the other, it is used to refer to intellectual and artistic works or practices which in their very forms and meanings define human society as socially constructed rather than natural. Culture basically refers to the day-to-day activities of human beings. Furthermore, it also refers to the style of individuals; it expresses the life and traditions of a particular social group. It is a form of civilization that gives identity to human society.

Brooker (1999:56) believes that a greater understanding of studying a concept such as this would be to go along the lines of Raymond Williams who suggests that in its 'most widespread use' culture has referred in the later nineteenth and twentieth centuries to the world of the arts (Literature, music, painting, sculpture, theatre, film). This shows relatedness between culture and arts, and culture could be better understood and valued differently in terms of arts. As it has been mentioned earlier, culture is a complex whole of society; it is inherent in different aspects of life including arts as Williams postulates.

Brooker (1999:57) further points out that in the writings of authors such as Mathew Arnold, FR Leavis, and T.S. Eliot culture is influenced to operate a liberal or radical conservative ideology or believe. It is also in this context that there is a defence of Marxists such as Theodor Adorns and others associated with Frankfurt school. In both traditions the valued culture is that of a minority or an Elite, though the authors artists, genres and individual works may be as different as the Greek classics, the realist novel and the contemporary AVANT-GARDE.

What Brooker (1999) contends in the above argument is that culture is shaped by social forces. Its valuation is dependant upon the social forces that it undergoes within a society. The valuation of culture is determined in the relation to the historicity of the society, thus giving culture an active and shaping influence upon ideas, attitudes and experiences.

Brooker (1999) spells out E.P. Thompson's alternative definition of culture not as a 'whole way of life' but as a whole way of struggle. The underlying assumption is that culture encompasses everyday life and it is rooted in the activities of every society. It is therefore more than a whole way of life; it should be observed rather as a struggle for a whole way of life.

Ayisi (1992:1) maintains that the culture of a people may be defined as the sum total of the material and intellectual equipment whereby they satisfy their biological and social needs and adapt themselves to their environment. The survival of man is dependent on culture. Man through his culture becomes able to adapt satisfactorily to his environment. According to Ayisi (1992:2) human beings in order to live normal lives in reasonable peace must behave in prescribed ways. The prescribed ways are determined by certain factors such as physical factors, sociological factors and psychological factors. These factors play a major role as far as our deeds and actions are concerned. Laws, morals, values, beliefs, religion and many other aspects of culture regulate the deeds and actions of human beings. Ayisi (1992) holds that culture comprises all kinds of learned behaviour. This implies that different kinds of socially accepted behaviours or ways of living found in a social environment forms part of culture. Laws, beliefs, norms, customs, religion and morals shape and pattern the behaviour of human beings and these cultural aspects consequently become learned behaviour. Consequently, culture serves as a tool that determines the standard of behaviour in society. It is a means through which human beings identify themselves.

2.2.2 Cultural theory

Payne (1997:2) holds that the study of cultural theory is no less complex than the study of culture. Both disciplines are complex to study. The origin or the history of cultural theory came to be identified with the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham. As cultural studies developed in Britain under the influence of Hoggart and Williams, few concepts came into being to determine much of the discourse of this new interdisciplinary field. Concepts such as 'human subjectivity' and 'consciousness', 'ideology' and 'hegemony', 'critique' and 'polysemy' are the key coordinates of cultural studies and will each be discussed below:

Subjectivity and consciousness

Subjectivity and consciousness are concepts much related to psychology as they reflect thought. Payne (1997:3) maintains that consciousness operates not only by defining what is previously thought to be its defining limitations and then incorporating those superseded definitions into a newly expanded structure of thought. Consciousness is a human being's mental power; it is the capacity to think about something and to be able to make sense out of what which is thought of. Subjectivity as Payne (1999:3) puts it, recalls a sense of resistance or subjection to unthought assumptions about essential human freedom. This implies that subjectivity is an element of repression, thus repressing some of the thoughts in one's consciousness. It can further imply a form of mental domination or the act of subordination depending on the context of the applicability of it.

Ideology and hegemony

Payne (1997:3) holds that Marx, in 'Preface to A Contribution to the Critique of Political Economy' argues it is not the consciousness of men that determines their existence, but their social existence that determines their consciousness. The idea of ideology and hegemony as postulated by Marx and Engels advocates the principle of social relation among human beings based upon what they believe in.

Forms of consciousness therefore constitute ideologies, which either hold subjects in their grip or form limitations that can be breached by the social revolution. This social revolution is to a large extent influenced by the power relations of the ruling class and the oppressed.

An alternative (or supplement) to violent forms of suppressing or postponing revolutionary change is the manipulation of the super structured forms of culture such as education, media, religion, art – not only by government but also by those who are subject to such manipulation (Payne, 1997:3). Ideology is a belief that is influential in shaping the reality in which man exists. It is a form of struggle that may oppose or advance a particular act of resistance or an idea.

Marx and Engels as quoted by Brooker (1999:127) maintain that the 'ideas of the ruling class are in every epoch the ruling ideas...the class which has the means of material production at its disposal, has control at the same time over the means of mental production'. Brooker (1999) maintains therefore that the definition of class as put by Marx and Engels could be elaborated and observed in two ways. Both as an unchanging set of ideas and as a process whereby the partial views of a ruling class are influential over the society as a whole. However, as Brooker (1999:127) puts it, the idea that ideology is associated with the ideas of the ruling class holds no water.

Brooker (1999:113) maintains that the ruling class sustains its hegemony or rule or leadership not simply through a direct expression of its economic authority, but by exercising its intellectual, moral and ideological influence in the realm of civil society. Thus it aims to persuade the majority of the population of its economic and cultural legitimacy as a ruling class.

In capitalist societies, as Brooker (1999:113) contends, it is in the interest of the ruling class to have society as a whole accept the rule of property and the workings of a market economy and thus a range of attendant inequalities of wealth, status and opportunity.

Critique and polysemy

Payne (1999:4) maintains that the process of analysing the beliefs of human beings in terms of class structure should be a stepping stone in an attempt to understand the social forces prevalent in a society. There is a need for a radical criticism of the dominating forces of ideology in order to disengage consciousness from what keeps it politically unconscious. According to Payne (1997:4) the main task should not necessarily be to confront those forces in terms of moral criticism but to disclose or explore a new form of



knowledge that is distinguishable from empirical science, that is founded in radical criticism, and that is determined to be a force of social change.

Payne (1997:4) further maintains that the features of critique ideology (Ideologiekritik) are also common to many forms of feminist, postcolonial, and anti-racist criticism and he believes that language and all signifying structures are polysemous, meaning that they undergo a shift in meaning, not only in the sense that they mean many things at once, but also that they may say more than they want to say.

In modifying his position, Payne (1997:4) quotes Derrida in *Of Grammatology* as saying that all texts (whether in written language or in other signifying forms) if read carefully enough can be shown to provide, often unwittingly, the resources for their own critique. If, however, polysemy provides such deconstructive resources for a critique of ideology, those same resources are to be found in critical texts for their appropriation by the dominant ideology. What Payne (1997) maintains in the above argument is that ideology has to be challenged and critically so. Ideology as a form of social force needs a radical criticism to end manipulation and dominance in the social stratification.

2.2.3 Cultural anthropology

The concept anthropology refers to the study of man. Cultural anthropology therefore refers to the study of man in relation to his culture. It is that branch of anthropology *that is devoted to the study of culture. Payne (1997:120) holds that the concept cultural anthropology emerged as the enterprise for studying culture, conducted by professionals who identify themselves and each other as anthropologists, who maintain ways to communicate and debate, and who are conversant with a common toolkit of concepts, terms and meanings. Payne (1997:120) contends that anthropology as a field of study, in the United States by 1900 had adopted a perspective that culture could be best researched if approached within four general sub-fields. These sub fields include anthropology, archaeology and linguistics. He further maintains that in Europe cultural anthropology comprises the direct field study of living societies and the analysis of the data gathered in those field of studies. Such a field of study is called 'social anthropology' and has little contact with other fields of study, thus seeing itself as more closely related to sociology.

However, four field collaborations achieved a kind of orthodoxy in the United States that dominated the enterprise until about 1960 and still enjoys substantial loyalty today, as Payne (1997:120) puts it. Cultural anthropology as a subject matter is broad and vast similarly to human behaviour and interest. Within the domain of cultural anthropology a wide variety of cultural domains are focused upon such as Kinship, Education, medicine, and psychological issues.

Consequently, cultural anthropology can be seen as science. Payne (1997:121) observes that the goals of cultural anthropologists were to gather and rely on primary data collected in a rigorous and systematic manner, to test hypothesis against the data, to assure that cultural behaviour was the product of discoverable cause and effect relationship, and to seek reliable, no obvious predictions about culture.

However, Payne (1997:121) points out that a fully scientific study of culture has not yet been achieved, and further argues that the reasons why a fully scientific study of culture has not yet been achieved is because of the intangible nature of culture, the ethical framework that constraints experimentation with people lives, and the fact that cultures are, to a significant degree, one of a kind.

There are some disadvantages that can be attributed to cultural anthropology as science. Payne (1997:121) elaborates on the disadvantages of cultural anthropology as a science by stating that field research in cultural anthropology relies heavily on what can be called 'the rapport bridge', and quality data on such culture should come from people who practice it and this can only be achieved when there is a mutual trust between the people and the ethnographer. It means therefore that a kind of a mutual friendship is of utmost importance in this case for cultural anthropology to function as science because experiments and surveys need the participation of people.

Another factor that is observed by Payne (1997:121) as a disadvantage of cultural anthropology as science is the eviction that a culture can most thoroughly be understood when the anthropologist sees the society not only as an outside onlooker, but also from the 'inside' – through the world view of a native. He distinguishes between two viewpoints that are commonly referred to as the 'emic' (external) and 'etic' (inside systems). It is difficult to understand a culture that is practiced by a certain group of people if you are a foreigner. In this case anthropologists who are not familiar with the cultures of other people

may experience problems in gathering information, and this may compel them at times to take some time to study the behaviours of their subjects.

According to Payne (1997:121), cultural anthropologists do not design experiments because each culture as a unit of study is substantially unique, one consciously seeks to build a personal, value-laden relationship between the investigator and the data, and the emic, inside view is usually sought. Hence, these divergences are necessary entailments for the study of culture, but they also mean that cultural anthropology's claim to be a science falls somewhat short. In recent decades, as Payne (1997:21) puts it, cultural anthropology's self-image as a science, has come to be joined by alternative self-images. He supports his statement by citing an example of the humanist anthropologists who have argued that there is no way to be certain that the anthropologist's rendition of a culture depicts something objectively real. Furthermore, the humanists argue that culture is better experienced than analysed.

Payne (1997:122) holds that the relationship between anthropology and humanities is of utmost importance. This is so because there is a vast response to the anthropologist's relationship to indigenous societies, where much fieldwork is done. These societies play a major role in information gathering and the use of such information. As a result they (indigenous societies) are full partners to the anthropologists and they are not that much concerned about advancing a science of culture.

However, Payne (1997) warns that cultural anthropology should not entirely be seen as entailing a field of study of an indigenous society because in the 1930's cultural anthropologists have studied various societies and social groups which includes amongst others, peasant villages, towns, cities, factories, schools, hospitals, work groups, etcetera. All these groups are accessible thereby allowing cultural theory testing ample research sites. Culture is important in its own right: it remains the singular attribute that has accorded our species an unrivalled success among the earth's biological populace. It also presents us with unique dangers, giving our species the capability to destroy each other at genocidal levels, to inflict cruelty with satisfaction, and to limit the life chances of vast numbers of our fellow humans (Payne, 1997:122).

2.2.4 Cultural materialism

The concept 'cultural materialism' is a difficult concept to pin down as Payne (1997:122) puts it. The concept links with 'cultural', 'dialectical', and 'historical materialism', and 'cultural materialism' itself is associated to Marxism. The concept is a Marxian concept denoting that culture itself is a material practice. However, Payne (1997:122) still maintains that this concept is hard to define because the concept itself depends on both the tension between and the breakdown of its constituent terms – 'culture' and 'materialism', or rather, material forces – in ways which change the meanings of both.

The concept 'cultural materialism' is materialist in the sense that it suggests that cultural artefacts, institutions, and practices are in some sense determined by 'material' processes. Culture is itself a material practice. Payne (1997) holds that this concept ('cultural materialism') finds itself on two contrary situations: that is culture itself is a material, and a material reality that was beyond it and from which it derives its meaning. To clarify this concept further, Payne (1997:122) quotes Williams as saying that materialism is itself an implicitly metaphysical abstraction and the concept of the 'material' itself is constantly shifting.

However, Payne (1997) argues that the cultural materialism develops out of historical materialism, but like other critiques of 'classic' Marxism, is critical of its economic determinism, and in particular of the hierarchical division between 'BASE' and 'SUPERSTRUCTURE' whereby political institutions, cultural forms, and social practices are seen as reflecting and being ultimately governed by economic forces and relationships.

Williams as quoted by Payne (1997:123) emphasizes the need to see the 'base' as much as the 'superstructure' as a process embodying different kinds of relationships rather than as an unchanging structure. Cultural materialism like any other form of theory of culture (not only Marxist) that presumes a distinction between 'art' and 'society' or 'literature' and 'background' is denying that culture – its methods of production, its forms, institutions, and kinds of consumption – is central to society. Therefore cultural forms should not be seen in isolation to the texts but rather as embedded within the domains of the historical and material relationship and processes that formed them, and within which they play an essential role.

Payne (1997:123) agrees with William's argument that the means of communication are themselves means of production rather than secondary to some more 'real' primary process and it is important to the analysis of cultural materialism. He further maintains that the way human beings communicate, whether naturally or technologically, such an act is socially productive as much as reproductive. The emphasis should be clearly made that technologies of cultural production play a major role in shaping cultural forms and institutions, but do not determine them.

The theory of cultural power cited in William's work is crucial in giving an understanding of the ways in which especially state institutions, religious beliefs, education, and the media produce dominant meanings and identities. According to Payne (1997:123) the analysis of cultural power depends on acknowledging its potency, its capabilities to speak to audiences in different historical situations, though not in a timeless way. Brooker (1999:53) maintains that cultural materialism is an approach that developed in the 1970s and 1980s in British literary and critical studies especially in the areas of Shakespeare and Renaissance studies and associated with the work of Jonathan Dollimore, Alan Sinfield, Graham Holderness, John Dakakis, Lisa Jardine and others. The proponents of this approach are Michael Foucault's theorizations of power, knowledge and discourse and the work of Raymond Williams, from whom the term is derived (Williams, 1977).

According to Brooker (1999) the conjunction of 'culture' and 'materialism', suggests how the sphere of art or ideology and material social and economic forces are interrelated. He maintains that culture should be understood in terms of its relation with society and that it is a material practice itself.

2.3 CULTURAL STUDIES

The concept 'cultural study' is a broad concept with different meanings attached to it. Various scholars have attempted to give different explanations of what cultural studies is all about. Payne (1997:124) maintains that cultural studies is a diverse body of work from different locations concerned with the critical analysis of cultural forms and processes in contemporary and near-contemporary societies. He believes that there is no specificity with regard to cultural studies, and maintains that cultural studies came to be studied and known in Britain and other countries in the 1950s and afterwards.

Such studies were composed of personal experiences of various people whose own lifetimes and education comprised migrations across different cultural sections and worlds, developments in post-war societies resulting in considerable cultural change and innovation; and the inadequacy of existing academic disciplines to take account of either. A little work was done as far as cultural differences is concerned including class and regional differences, different kinds of popular culture, youth cultures, 'counter culture'. Even media, advertising, and music were ignored. In line with Payne (1997:124) the study of literature and language was not given an equal and broader attention. Attention was given to specific texts and little attention was directed outside the 'canon' that was later termed 'theory'. During this period, the arise of cultural studies intellectual interests were marked out with difficulty. Writers such as Barthes and Hoggart had to explore some new means of working as they progressed in their profession. They had to work against the hostile and despairing treatment of contemporary culture which was prevalent in the a-historical work of American New Criticism. As said by Payne (1997:125), Williams started to publish and produce some literature, including articles, books, journals and made quite a lot of analysis of culture and cultural history, which gave hope for new form of media and at the same time Williams was paving his way and position as a founder of the New left and self-described Welsh European Socialist. It is during this period that Hoggart had an opportunity to write about the threatened strengths of working-class culture in Yorkshire and established at Birmingham the Centre for Contemporary Cultural Studies which included other colleagues such as Stuart Hall and others who began to publish on youth culture, media, education, and on theories and methods in the news areas.

Payne (1997) contends further that by the 1980s progress was made though through difficulty, in producing some, which was seen in Britain and other countries to have been marked out quite distinctively as a way for cultural studies. The characteristic object of cultural studies is, however neither a theoretical commentary strengthened by cultural references nor a particular form of culture, but rather a cultural process or moment, analysed for a specific purpose and in a specific place and time.

Culture cannot be found in text, nor as the results of its output, nor in the cultural resources, but rather it can be found in different forms of sense making, within various settings, in societies marked by change and conflict. Culture is a complex interaction between institutions, genres and behaviour (Payne, 1997:125). The characteristic divide between humanities and social sciences is particularly obstructive to cultural studies,

which seeks to understand meanings as they are made, exchanged, and developed within wider social relations. Payne (1997:127) contends that cultural studies within literature departments runs some danger of being appropriated within schools of 'theory' or of being confined to 'popular' and extra-canonical Writing. However, opportunities seem to be vast in the study of foreign cultures. He further maintains that in the social sciences it has always been clear that cultural studies are wider other than medial studies, but these are important moves in both media and communication studies towards a dialog with a more qualitative work in which media cannot be separated from many other social and cultural developments.

Cultural studies remains to be adequate, whether it could be classified as cross-disciplinary, interdisciplinary or undisciplined. However, Payne (1997) maintains that cultural studies in many parts of the world offered a third way between empiricisms and the abstractions of neo-Marxist and other forms of theory. Consequently, cultural studies has become a widely recognized and referenced body of work and of interest to many kinds of students and work in cultural studies, and is widely to remain volatile, self-reflexive, and alert to arising issues and it will remain to be in the link with broader disciplines. It could therefore be classified as an open and a broad field of study that cannot be precisely defined because of its wide scope of scholarship though the field itself is a challenging to various scholars, especially in the case of attempting to know what exactly it is.

In accordance with Bauerlin (1997:30) defining cultural studies is a difficult task. Teachers and scholars experience difficulty and are not even sure what cultural study really is. The subject is vast and cannot be defined precisely. It is even difficult to point out as to what materials and methods are relevant to cultural studies. However, Bauerlin (1997:30) attempts to define cultural studies as that discipline which covers politics, geography, history, race, etc. Bauerlein's definition of cultural studies encompasses different aspects of life; it has therefore to do with the studying of the entire range of a society's arts, beliefs, institutions and communicative practices. Aesthetics, logic and metaphysics are the only types of humanities and social science inquiry not applicable to cultural studies, as Bauerlin (1997) puts it. There are no appropriate methods or material that are specific to cultural studies. Bauerlin (1997:31) further argues that cultural studies is a field that cannot be taken away from other disciplines as it is composed of culture at large. It maintains its institutional purity by disdaining disciplinary identity and methodological uniformity. Cultural

studies practice uses variety of methods from a variety of fields, and touches upon from one cultural subject matter to another.

Guerin et al (1999:240) in attempting to define the concept like other scholars, maintain that it is difficult to explain what cultural studies is. This is so because the concept 'culture' is notoriously hard to pin down according to Raymond Williams, a cultural critic. Guerin et al (1999) hold that cultural studies cannot be taken as an approach but rather as a set of practices. Patrick Branthinger as quoted by Guerin et al (1999) points out that cultural studies is not 'a tightly coherent, unified movement with a fixed agenda', but a 'loosely coherent group of tendencies, issues, and questions'. What is implied here is that cultural studies is never a bound field of study concerned only with a particular discipline, it is more than that. It is even difficult to locate cultural studies within certain academic or disciplinary paradigms.

According to Guerin et al (1999:240) cultural studies is composed of elements of Marxism, new Historicism, feminism, gender studies, anthropology, etcetera. The following four goals shared by cultural studies need mentioning to elaborate on the vastness of this subject matter:

1. Cultural studies transcends the confines of a particular discipline such as literacy criticism or history. According to Lawrence Grossenberg, Cary Nelson, and Paula Treichler the intellectual perspective of cultural studies was in its attempts to 'cut across different social and political and address many of the struggles within the current science.' According to cultural studies practitioners, intellectuals' works cannot and should not stop at the borders of single texts, historical problems or disciplines.
2. Cultural studies is politically engaged. The critics of cultural studies see themselves as of the opposition to the power structures of society; the question about the inequalities within power structures, including the classroom, and seek to restructure relationships among dominant and subordinated cultures. Cultural studies denies dominance, whether it is an actual person or a work of literature. This rebutting the humanist 'Great Man' or 'Great Book' approach moves aesthetics and culture from the ideal realms of taste and sensibility into the arena of a whole society's everyday life, of its common 'constructions'.

3. Cultural studies denies the separation of 'high' and 'low' or elite and popular culture. It is committed to assess the entire range of a society's beliefs, institutions, and communicative practices including arts. It also attempts to bring the university back into contact with the public with a 'counter-disciplinary' breaking down of intellectual barriers.
4. Cultural studies analyses not only the cultural work that is produced but also the means of production. This goal puts forward questions such as who support a given artist who publishes his or her books, and how are these books distributed? Who buys books, and how are they marketed? These are the questions that arise from Marxist critics.

The goals postulated above indicate how broad and multifaceted cultural studies. With its different functions and a wide variety of subjects intertwined to it. According to Guerin et al (1997:242) cultural studies interact with subjectivity – that is, culture in relation to individual lives – with engagement, which is a direct method confronting class inequalities in society. Though cultural studies practitioners deny 'humanism' or 'humanities' as valid categories, they strive for what they call 'social reason', which resembles humanist democratic ideals. However, Guerin et al (1997:244) hold that cultural studies has much to offer when it is not taken as the only means of understanding ourselves and our art. Cultural studies in its broadest sense not only include various fields of studies but also different categories of cultures.

2.3.1 Popular culture

The concept popular culture may refer to common culture, everyday of the people. According to Payne (1997:415) the concept popular culture is sometimes used interchangeably and somewhat confusingly, to refer to both specific cultural and symbolic objects and to 'a whole way of life'. He postulates the three ways in which this concept is used:

First, popular culture is defined as that culture which is produced for the people. The 'people in this case taken to be a sector of the market or a body of consumers' and 'popular culture' in this case is meant to describe certain commonalities. He further argues that 'popular culture' implies a culture rooted in particular (usually class based) social processes, relations, and values; 'the people' are not the anonymous 'masses'. What

Payne (1997) contends above is that 'popular culture' is both a quantitative and qualitative concept; it refers to audience size – to be popular a record or film or fiction must see or be viewed in relatively large numbers, it also refers to the quality of the consumers and viewers, to their attitudes to and uses of cultural goods – to be 'popular' a record or film or fiction must be consumed in certain ways.

According to Payne (1997:415) the qualitative measure is more important than the quantitative measure. Although many 'popular' songs, films and television shows have smaller sales viewing figures than successful classical records, art movies and high-quality TV programs, the distinguishing label 'popular' still seems relevant.

Apart from the market, the culture of people may be seen as symbolic objects and practices which may express popular beliefs, values, traditions and customs. This definition is in relation with the concept of folk culture, which implies therefore that, what makes a commodity 'popular' is not for whom (or for how many people) it is produced, but how it is interpreted.

The meaning of a commodity is determined by the social consumption. The concept 'people' in this case may refer to a specific social group with delineated social ties and values.

In British cultural studies as Payne (1997) puts it, people were defined in class terms and in this case popular culture meant working – class culture, although such groups are now defined along other social fissures – in terms of black popular culture, Scottish popular culture, women's popular culture etcetera. Payne (1997:415) stresses two important features of the approach to popular culture. He maintains that it firstly refers to the history of the popular, the ways and manner in which past values and methods are intertwined in cultural texts in a way that the people's sense of their own historical identity is presented. Secondly, a crucial aim of popular culture from this viewpoint is to mark off/distinguish one social group from other social groups, thus creating the concept of cultural difference.

In giving a synopsis of what popular culture is, Payne (1997:416) observes popular culture as a type of culture which expresses the aesthetic, ideological, hedonistic, spiritual, and symbolic values of a particular group of people, and such values may be identified in popular practices. It can be added however that popular culture in its implication includes

the patterned behaviour of a society, what the society is used to and what the society perceives to be common and habitual.

2.3.2 Sub-cultures

This is a type of culture that falls within a broader culture. The concept simply refers to the distinctive values and processes of particular groups within wider cultural and social formations (Payne, 1997:523). As said by Payne (1997:523) subculture studies have treated the activities, forms and values which they analysed as fairly coherent attempts to make sense of and pursue strategies within given social locations. He maintains that in the 1960's and 1970's work was concerned with the forms of youth cultures and cultural patterns with education, workplaces, and sports.

Sub-cultures include amongst other things patterns of behaviour, forms of dress, styles of music, modes of speech, etcetera. Payne (1997:523) observes that few problems have been identified in subcultural analysis:

1. The boundaries and shape of distinctive sub-cultures are not easily drawn.
2. It is also difficult to analyse the complexity of dominant cultures, within and against which 'sub' cultures mark their presence.

There are virtues about both power and method in the analyst's close reaching of the cultural forms of others, and in the social relations of participant observation and ethnography. In such cases elements of resistance might have been exaggerated and at times romanticized, for example in the playing down of aggression and racism. Sharp protest has also been registered against the implicit tendency of sub-cultural frameworks to marginalize gender and champion masculinity, writing out the forms of existence of young women, and also misleading overlooking the existence and centrality of relatively conventional, less spectacular behaviour (Payne, 1997:523). The tendency of not being able to get a successful analysis of a particular sub-culture is inevitable in the sense that different kinds of sub-cultures do exist and this as a result poses a difficulty in covering such sub-cultures for individual analysis.

2.3.3 Urban culture

Urban culture is a form of culture that is practical or found amongst people who live in the cities and towns (urban areas). Their behaviour, style of living and their everyday life constitute what is called 'urban life' (Payne, 1997:546). This type of culture contrasts with 'farm culture' or 'rural culture'. There is a subtle difference between urban culture and rural culture. The way of life that is led in both environments differs. The difference relies on some aspects such as the economy, transportation, housing, tradition, beliefs and other related factors.

2.3.4 Black cultural studies

Payne (1997:66) contends that the idea of black cultural studies is a difficult one to elaborate on. He maintains that there is no definition for the term 'black cultural studies'. However there is a wide range of writings, theories, cultural work, and performances that have enjoyed as an informally defined area of inquiry within cultural studies. Such writings reflect the histories and cultures invoked and produced as 'black', or at times as 'Third World', in a post-independence, post-colonial and post-civil rights framework. Payne (1997:67) further holds that a black cultural studies addresses the interests, concerns, ideologies, and contexts of black cultural work within a national and global context. However, there is no specific set of theories that are specifically for an area called black cultural studies, the analysis and critique of work dealing with issues of race and ideology, race and culture, race and material practice, race and gender emerged out of and within the absences and legacies of existing critical and cultural studies.

Different development in the field of cultural studies contributed to the emergence of race as a major aspect of a politically informed practice of culture. Payne (1997:67) contends that the notion 'black cultural studies' must be seen as part of a broader mass or movement shifting from traditional theoretical approaches to black culture, as well as inflection within the US context of a rigorous minority discourse during the 1980s and the 1990s.

We have thus far discussed the first part of this chapter, that is culture and we will now proceed to discuss the second part which is gender.

2.4 GENDER

Gender is a concept that is attributed culturally to men and women. There is a difference between gender and sex. Sex can be understood as referring to the physical characteristics that determine 'men' and 'women' biologically. Theorists argue that our perceptions of biology, nature or sex are formed only within language and culture. Consequently, the concept of sex as beyond culture and gender within it are refused since the concept of an innate biological sex is itself the product of, and thus 'inside' culture and history (Payne, 1997:217).

What Payne (1997) contends in the above argument is that the two concepts gender and sex are determined differently. Sex is biologically determined rather than culturally determined and gender is culturally determined rather than biologically determined. Payne (1997:217) further argues that the notion gender has come in the second half of the twentieth century and it developed from feminism. Feminists maintain a position that femininity and masculinity should be understood as cultural constructs since, if gender is culturally acquired, it becomes open to change. Femininity and masculinity in this case refers to femaleness and maleness. The notions are culturally acquired. However, there has been a strong debate on the relations between culture, power and gender as Payne (1997) puts it. Such debates resulted into theoretical and methodological conflicts within the feminist movement. In an effort to historicize gender analysis, many European feminists turned to Marxism – a tradition valued for its insistence on the historically constructed nature of all social and cultural relations. Consequently, classical Marxist models of economic determinism could not be adequate to the cultural analysis of gender, thus the debate has centred around structuralist, post-structuralist and psychoanalytic theories that shed light on the cultural dimensions of gender identity (Payne, 1997:217).

In line with Payne (1997:217) there are differences between the three theoretical traditions mentioned above. These traditions differ in terms of defining the notion 'gender'. Writers influenced by structuralism observe gender as a sum total of universal cultural laws and conventions, of the 'grammar', that falls within the parameters of linguistic and cultural expression. In a narrative discourse structuralist accounts of gender and narrative might focus on the conventional positioning of the male hero as the active subject and the heroine as passive object.

In the case of post-structuralism as opposed to structuralism the idea of universal cultural laws is abandoned, and substituted with a vision of meanings and identities as the result of perpetual processes of linguistic and cultural production. Payne (1997:218) illustrates his argument by pointing out that in Judith Butler's Foucaultian account the emphasis diverts from gender as given symbolic entity, to gender as a practice that is historically productive of gender identity. Gender is seen here as the end product of development infant stage (infancy), and is central to the Oedipus Complex, whereby boys are said to required an active (masculine) and girls a passive (feminine) subjectivity.

In psychoanalysis, as in post-structuralism, gender identity appears historically unstable and is open to political change. However, Payne (1997) suggests that Criticism of modern gender has been observed in three areas: Firstly, it has centred on the systems of binary opposition – a division of sexual identity into two opposing forces. Against this binarism, it is argued that there is no link between gender and biological sex – women may espouse elements of masculinity and vice versa, and that femininity and masculinity are coercive categories, imposing a rigid dualism on potentially plural meaning and identities (p 218).

The second dimension that Payne (1997) illustrates is that of hierarchy implicit in the gender binarism (dualism), on which a study has been conducted by cultural theorists about the role of cultural practices and forms in consolidating – or disrupting gender hierarchies and norms. This in essence questions issues of dominance and superiority and will be discussed later.

The last dimension concerns the relationship between gender dualism, sexuality, and sexual orientation. Foucault as quoted by Payne (1997:218) maintains that sexuality is the product of cultural processes: we are not born, but we become bisexual or 'straight', gay or lesbian. Sexual object choice is not, however, straightforward. A distinction is drawn between legitimate and illegitimate (lesbian, gay, bisexual) sexual practices, and heterosexuality is established as the social norm.

However, there is a demarcation line between heterosexuality and its opposites which enforces an equally rigid division between the genders, for the only socially legitimised expression of sexual desire between 'women' and 'men'.

Bauerlein (1997:62) quotes Joan Wallach Scott in the *Gender and the Politics of History*, as saying that feminists use gender as a way of referring to the social organization of the relationship between the sexes. The emphasis here is based on the distinctions on sex. Gender signals an assertion that inequalities between men and women were socially desired, not biologically determined. Bauerlein (1997:63) further quotes Scott as saying that the notion gender was offered by people who claimed that women's scholarship would fundamentally transform disciplinary paradigms. Because the study of women would not only 'add new subject matter but would also force a critical examination of the premises and standards of existing scholarly work, the analysis of gender would enact redefinition of history and society, develop new concepts, distinction, and synthesis upon which disciplinary work is based. According to Bauerlein (1997:63) scholars replace 'gender' for 'women' in their work this is simply done so because the notion has a neutral and objective sound that the word 'women', it escapes 'the politics and feminism and joins the social sciences as an intellectual inquiry free of bias. Substituting 'gender' for women refuse the idea of biological determinism/construction.

Gender gives a relational assumption between male and female distinctions and offers for a scope of investigating the social roles assigned to men and women. Gender simply implies the relationship between the sexes. Scott as quoted by Bauerlein (1997:63) provides three major critical approaches to the theoretical meaning of gender:

The first is a feminist approach which tries to discover the origins of patriarchy (a tradition enshrining male domination). The second approach aligns itself with the Marxian tradition which is closely related with feminist critiques. The last approach is based on the two schools of psychoanalysis which seeks to explain the production and reproduction of the subject's gendered identity.

Bauerlein (1997:64) elaborates on these approaches briefly as follows:

The first approach addresses the general subordination of women and utilizes 'gender' to reveal the ideologies advocated by Patriarchy to justify such subordination. The second approach brings gender issues into the socio-economic sphere and assumes that sexual division of labour is not due to the exigencies of biology. 'Gender' in this Marxian perspective highlights the gender component of many aspects of capitalism. The last

approach suggests a notion of gender based on psychoanalytic notions of identity formation, language being the matter out of which gender identity is constructed.

However, Scott argues that each of these methods of the definition of gender and analysis is inadequate. The concept gender can be defined by distinguishing two parts and subjects: Scott as quoted by Bauerlein (1997:64) maintains that the core of the definition rests on an integral connection between two propositions: gender is a constitutive element of social relationships based on perceived differences between the sexes, and gender is a primary way signifying relationships of power.

Bauerlein (1997) further elaborates on the definition given by Scott by maintaining that gender is a means of constitution and signification. It is a means of constitution in terms of social relations and a means of signification in terms of power relations. However, gender as the signification of power may seem to imply that gender operates as a normative concept, in fact gender functions at a more basic level than that of explicit doctrine. Gender is not an object of social beliefs and mores, but is a basic determinant of them.

Another scholar, Brooker (1999:105) explains the concept gender as a term of the social, cultural and historical construction of sexual difference. He maintains that this concept should be distinguished from the essentialist conceptions of sexual identity or subjectivity founded on a natural 'core' of biological sex or the body. The concept 'gender' as Brooker (1999) postulates was introduced by the feminist theory and criticism in the 1970s.

The concept 'gender' as Brooker (1999) puts it, associated to male and female, and masculine and feminine, thus naturalizing the characteristics of sexual difference established in society that men are physically strong and are therefore associated with the world of labour, sport, and physical combat and are active in the public domain on the one hand, and on the other hand, women are perceived as physically weak and are therefore passive, they belong to the home, their bodies determine their role as mothers and objects of male desire.

The dualism proposed above not only reinforces male domination over women but also perpetuates the norm of male heterosexuality as the model of natural sexual identity. According to Brooker (1997:105) the hierarchical binary opposition of male/female, reinforces patriarchy and sexual privilege to the disadvantage of women, lesbians, and gay

men. He further maintains that the study of gender is based solely on critique of such polarities and their associated terms.

Guerin et al (1999:200) further the argument by postulating that gender determines everything including language, sexuality and textuality of which both depend on difference as argued by Elizabeth Abel. Guerin et al (1999) hold that some feminists stress gender differences while others believe that the entire concept of female difference is what has caused female oppression, they wish to move beyond 'difference' altogether as Guerin et al (1999) puts it. According to Guerin et al (1999:201) Feminist critics disagree with the notion that writing cannot be classified as masculine or feminine. They alert their readers to underlying patriarchal assumptions. In criticism and in literature, feminist critics identify sex related writing strategies, including matters of subject, vocabulary, syntax, style imagery, narrative structure, characterization and genre preference. Feminists, in literary criticism put emphasis on the issue of sexuality and factors of women subordination by male writes.

Guerin et al (1999:201) hold that in writing, male objectivity is challenged by feminine subjectivity. In the past, description of prose in masculine terms (that is praising someone's prose as 'virile') were taken as the norm and today, applying a term like virile might be intended to describe the limitations of a work. Myra Jehlen as quoted by Guerin et al (1999:201) holds that literacy criticism involves action as much as reflection, and reading for gender makes the dead explicit.

2.4.1 Femininity

According to Payne (1997:191), the concept femininity has a dual meaning. Firstly, it may refer to the cultural forms, meanings, and values conventionally associated with women. Certain forms of adornment such as dress and make up or personal qualities such as passivity, mystery, and sexual allure have functioned traditionally as cultural markers of femininity. Secondly, the notion femininity may refer to gender identity, to the sense of self that enables social subjects to say 'I' as a woman.

Femininity is nonetheless a concept quite associated with women. It is biological rather than cultural in a sense. However, the concept is sometimes ambiguously used and

explained. Payne (1997:191) points out that the main impulse for a critique of essentialist version of femininity has come, however, from feminism.

Payne (1997:191) contends that psychoanalysis is also anti humanist in its conception of subjectivity. In psychoanalysis femininity appears as the result of a complex process in infancy, a process that is never fully achieved, since, as Jacqueline Rose quoted by Payne (1997:191) puts it, 'the unconscious never ceases to challenge our apparent identity as subjects' (Mitchell and Rose, 1982).

2.4.2 Feminist criticism and feminism

Payne (1997:192) maintains that Feminist criticism is a movement that developed out of the modern feminist movement of the 1960's and 1970's. This movement was against the stereotypes literature had foisted on women, such as the femme fatale, the whore, the angel in the house, and the moral guardian of man, and it tied the representations to the degradation of women in life.

However, as Payne (1997) puts it, different opinions came to the fore as to whether women who were excluded from the dominant tradition could be incorporated into a tradition constructed on the basis of their exclusion or whether women themselves could be thought of constituting a separate tradition.

Payne (1997:192) holds that amongst the feminist critics that were faced with these challenges was Ellen Moers who proposed a creation of a separate women's tradition, whereas Showalter insisted that women writers formed a subculture and not a culture of the interrupted nature of women's literary history, the transience of female fame and the self-hatred that alienated women from a sense of collective identity, as a result it was impossible to speak of a woman's tradition or movement.

In the late 1970's the American feminist criticism thought of engaging in a theory and this brought up a split between those who felt that a theory should be developed and those who were not for the idea and perceiving it as a tool of patriarchy, they instead thought of creating a framework for the analysis of women's writing and to develop models which could be based on the study of women experiences. However, there was a huge concern

that a theory could bring a division between feminist criticism and feminism as Payne (1997) puts it.

However, the motion of developing a theory as a result took effect and critics such as Showalter gave labels to various aspects study such as gynocritics for the study of women writers and critique for the study of the representation of women in literary works. According to Payne (1997:194) in the late 1980s the use of techniques deriving from Lacan and Derrida, influenced by French women theorists intersected with the ideas of Michael Foucault and New Historicism to effect a change in the understanding of literary and cultural history. Few women such Margaret Homans, Ellen Pollak, and Terry Castle exposed the past male domination and came up with different strategies to avoid such dominance. Critics such as Catherine Gallagher and Nancy Armstrong read literary texts in relation to other texts (intertextuality) to investigate the ways and methods in which the structuring of gender relations informed relations to class. Other critics concerned themselves by showing how fear of women influenced the development of scientific or philosophical systems such as Enlightenment or Modernism (Payne, 1997:195).

However, Payne (1997) contends that other critics such as Judith Newton took note of the fact that many notions ascribed by feminists to new Historicism, such as the construction of subjectivity and sexuality, seemed to have been anticipated within feminism. Though feminist criticism could not greatly influence traditional male scholarship, a few men like Terry Eagleton and Stephen Heath had engaged with its findings.

According to Brooker (1999:93) the beginnings of the feminist movement are generally set in the late eighteenth century and associated with the writings in feminist theory, polemics and fiction of Mary Wollstonecraft Gowin, author of a vindication of the rights of women (1792) and *Maria or the Wrongs of Women* (1797).

Brooker (1999:94) argues that feminist movement grew stronger and gained popularity in the second half of the nineteenth century in Great Britain and the United States as a result of the mobilization around the issue of female suffrage (the right to vote by women).

The developments of the women's movement and of feminism came to be understood as the second and third wave feminism. The second wave feminism as Brooker (1999) puts it,

came into being in the late 1960's and 1970's in association with the contemporary civil rights movement and the New Left student protest movement.

Brooker (1999:94) further maintains that the movement of women for liberation (second wave feminism) took active role in the process of social and cultural change. During this period the works of prominent writers such as Kate Millet (*Sexual Politics*, 1971), Germaine Greer's (*The female Eunuch*, 1971), Sheila Rowbotham's (*Woman's Consciousness, Man's world*, 1973) and Juliet Mitchell's (*Woman's Estate*, 1975) were outstanding.

The second wave feminism (women's liberation movement) inaugurated a critique of patriarchy – a tradition that advocates women subordination. The movement also introduced an entirely new means of democratic debate in societal sections that were composed of women only. A general awareness also came into being about the invidious distinction between woman's place (home and family) and the male defined public sphere (Brooker, 1999:94). During this period women gradually got into the limelight and became vocal as far as women issues were concerned.

Adriene Rich as quoted by Guerin et al (1999:196) maintains that the notion feminism could be seen as a place where subjectivity and politics reside. The position taken by Rich and the description she attaches to feminism clearly propose a way forward to challenge and object the marginalisation of women from the literary text and to put focus upon the role of women in literature.

A prominent female writer, Tillie Olsen, cites in her work of 1978 entitled *Silences*, 'mute inglorious Miltons: those whose working hours are all struggle for existence; the barely educated; the illiterate; women. Their silence is the silence of the centuries as to how life was, is for most humanity.' Guerin et al (1999:197) maintains that silence is as a result of being born into the wrong class, race or sex, of being denied education. However, as Guerin et al (1999) puts it, the purpose of feminist criticism should be to disclose and uncover patriarchal premises and resulting prejudices in order to promote discovery and the re-evaluation of literature by women, to assess social, cultural and psychosexual contexts of literature and literary criticism (p.197).

Nature and culture as opposing forces play a crucial role in determining or classifying human beings. Nature has a great influence as a force on human beings because as we grow up we internalise the cultural conventions so well that they become 'second nature' to us and therefore even to conceive breaking them seems 'unnatural.'

The purpose of radical feminism as postulated by Ruthven (1984:35) is to break hegemony that makes women feel that their own sense of reality is at odds with the 'reality' they are expected to conform to. The role of feminist criticism has therefore been an opposing force based on the total rejection of the dominant hegemony, and its ideal reader and that men should be convinced that their criticism is never gender-free and universal and when they think and write they do so as men, and not as representatives of the human species.

According to Ashcroft et al (1995:252) many women in different societies have been relegated to the position of 'other', 'colonized', by various kinds of patriarchal domination. It could be maintained that women do share similar experiences of the politics of oppression and repression just like the colonized races and cultures. It is as a result of such experiences that the liberation movement of women came into place to redress such issues of subordination and marginalisation.

Feminist criticism therefore aims to collapse the structures of domination and to forward the struggle for female equality especially in literary studies. The role of women and the way women are presented in male dominated texts should take a new turn. Ashcroft et al (1995:253) hold that the picture of women as portrayed in male written texts leaves much to be desired. A typical example of such male writers would be Achebe, an African writer whose much praised objectivity with regard to the merits and flaws of traditional Ibo society should become less than praise as Ashcroft et al (1995:254) put it.

According to Ashcroft et al (1995:254) the way Achebe portrays women in his texts it would appear as if behaving like a woman is to behave like an inferior being. Achebe's traditional women are happy, harmonious members of the community, even when they are repeatedly beaten and forbidden in the communal decision-making process and constantly reviled in saying and proverbs. This really leaves much to be desired and such instances of women representations seek redress according to the feminist critics.

Kemp and Squires (1997:3) distinguish between two forms of feminism. The first form existed from the period 1830-1920 and the second form from 1960 to the present day. The first form of feminism is characterized by its grounding in classical liberal rights perspective and its focus on campaigns for women's right to vote and the extension of civil rights to women. The period from 1920 (following the achievement of the vote for women) is usually assumed to be one of the relative inactivity for feminism.

However, as Kemp and Squires (1997:3) put it and Squires (1997:3) put it, by the 1960's there was a widespread of opportunities for women in education and professions that were previously meant for males. The establishment of legislation on abortion and the introduction of widely available birth control created conditions in which feminist activism could resurface. The second form of feminism was characterized throughout the 1960's and the 1970's by extensive and active networks of informal women's groups.

According to Kemp and Squires (1997:6) feminist theory might be best characterized as a critical analysis of the dynamics of gender and sexuality. Feminist theoretical attempts have to a large extent been to challenge the dominance of the materialist theoretical perspective and to focus on the process of symbolisation and representation. An important aspect of feminism in this case was to end sexism and the oppression of women in all spheres of life.

Donovan (1995:2) gives a distinction between three different categories of feminist criticism. A distinction is made between:

- (I) 'The image of women', which appears mainly in male written texts,
- (II) The assessment of existing criticism of female writers, and
- (III) A 'prescriptive' criticism that attempts to set standards for literature that is regarded as 'good' from a feminist perspective.

The third kind of feminist criticism is prescriptive in the sense that there is indeed a need for a new type of literature that would meet its standards. This kind of criticism can also be effective in assisting writers who are engaged in literary works and who write from a new feminist perspective and for those people as well who are analysing existing literature.

Image of women approach as Donovan (1995:2) puts it, is an approach that has developed remarkably ever since. (New York: Stein and Day, 1966) cannot be categorized as feminist criticism as they employ a Jungian type of national character analysis that is scarcely compatible with feminism (Donovan, 1995:3). However, Fiedler's assumption on the nature of women needs to be re-evaluated as Donovan (1995) puts it.

Ellmann as quoted by Donovan (1995:3) holds that the characteristics ascribed by literature to women are formless, passivity, instability (hysteria), confinement (narrowness, practicality), piety, materiality, spirituality, irrationality, and compliancy. This shows that female stereotypes do exist in literature and it is therefore the role of feminist critics to deal with this proliferation of female stereotypes and the lack of realistic women characters, to discuss the political uses of literary stereotypes, and to describe efforts on individual female consciousness.

However, Barracano Schmidt as quoted by Donovan (1995:5) postulates three reasons why a particular stereotype might appear in the work of authors. The reasons given include, (i) the characters might be derivative, the author might have used a common model, (ii) the character might be a product of social conditioning, an ideal or counter-ideal of the prevailing values of the society, and (iii) the character might be a symbolic fulfilment of the writer's needs, a mythical being invented to give solace in an otherwise terrifying situation.

Amongst the reasons outlined above, the third one is preferred by Schmidt maintaining that the threatening situation in this case may give rise to feminist consciousness and the male domination tradition may be threatened.

According to Donovan (1995:12) female writers are also prone to create female stereotypes in their literary works. However, since women writers are seldom assessed in major literary publications such traits are difficult to capture. Nevertheless, as Donovan (1995) puts it, the objective of the feminist critic should be to focus in what female authors can do and ignore the literary convention when creating female characters in their literary works. Women writers should not be studied as a distinct group on the assumption that they write alike, or even display stylistic resemblances distinctively feminine (Donovan, 1995:12).

Showalter, (1986:170) postulates the lack of participation and contribution towards Black feminist criticism. She maintains that because of racism, Black literature has usually been viewed as a discrete subcategory of American literature, and there have been Black critics of Black literature who did much to keep it alive long before it caught the attention of whites. She holds that there is lack of interest to support the idea of studying Black women's experience through history, literature and culture. Furthermore, there is no Black feminist theory that has been developed and that could be utilized in the study of black women's art.

According to Showalter (1986:170) when Black women's books are dealt with at all, it is usually in the context of Black literature, which largely ignores the implications of sexual politics, whereas when white women look at Black women's works they are of course ill-equipped to deal with the subtleties of racial politics.

Jefferson and Robey (1986:204) observe the notions feminism and feminist as political labels for the aim of the new women's movement that emerged in the late 1960's. Feminist criticism could be seen as a specific kind of political discourse, implying a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature.

Feminist criticism and theory need to be relevant to the study of the social, institutional and power relations between the sexes as Jefferson and Robey (1986) put it. Millet as quoted by Jefferson and Robey (1986) maintains that the 'essence of politics is power' (25), and the task of feminist critics and theorists is to expose the way in which male dominance over female constitutes the most pervasive ideology of our culture and provides its most fundamental concept of power (Millet, 1969:25).

However, Moi (1985:12) agrees with Julia Kristeva in maintaining that it is not the biological sex of a person, but the subject position she or he takes up, that determines their revolutionary potential. The feminist struggle as Julia Kristeva puts it, must be seen historically and politically as a three-tiered one, which can be outlined as follows:

1. Women demand equal access to the symbolic order. This implies liberal feminism and equality.

2. Women reject the male symbolic order in the name of difference (the self and the other-women observed as the other in this case).
3. Women reject the dichotomy between masculine and feminine as metaphysical. Women reject the idea that they should be viewed and judged in terms of physical strength by their male counterparts (masculinity and femininity controversy).

Feminist criticism in essence has been a strong movement that challenges the supremacy of the opposite sex. It generally addresses the issue of patriarchy in very strong terms and has for quite some time relentlessly done so through women writers such as Kate Millet, Showalter and many others. Feminist criticism and women studies are subjects that are interrelated as they show common concern for the position of women in different spheres of life.

2.4.3 Women's studies

According to Payne (1997:568) the notion 'women's studies' can be used in two ways. Firstly, it can be used as another word for feminist criticism and scholarship generally; secondly, it can be used for the purpose of university departments such as research centres, professional organizations, journals, press, and conferences. This type of studies is also classified as the academic arm of the feminist movement. It is regarded as a secure place for feminist academics and it plays a crucial role in the development of personal and intellectual growth of its participants and the challenge of sexism in society.

There are three major goals of women's studies postulated by Catherine Stimpson as quoted by Payne (1997:569). These goals are teaching the subject of women properly, ending sex discrimination in education at all levels and integrating feminist activism with feminist thought. Other related issues pertaining to the goals of women's studies include content (what is taught), pedagogy (how it is taught, subjects) (the questions asked in classroom and laboratory) and the theory and method).

However, Payne (1997:569) maintains that the teachings of women's studies began in the 1960s in Britain and the United States. The leading figure behind these teachings was a French noblewoman who emphasized the capabilities of women for learning and to be equally educated as men. Pioneers behind these teachings advocated that education and

teaching should not only be about women, but rather the focus should also be for women to extricate women from male domination.

As a result of these developments many women as Payne (1997:570) postulates, entered institutions of higher learning and were also allowed entry in different teaching vacancies. This as a result gave rise to the development of theories and new methods of teachings. Female academics participated in New Left politics. In the 1970s women entered and became part of informal study and consciousness – raising groups in which non-hierarchical co-operative methods of learning were developed. This saw women in different sectors of society and different spheres of life becoming more and more recognized by their male counterparts.

Payne (1997:570) further holds that the development of women studies gained momentum within the academic arena. The representation of women in male dominant culture with the analysis of the ideological change of 'images of women', with regard to their destructive psychological impact was challenged. Women started to become curious about writing about themselves an idea that was propagated by Susan Koppelman with her work, 'images of women in literature' (1972).

According to Payne (1997:572), amongst its achievements, women's studies successfully managed to distinguish between sex and gender and established gender as a legitimate category of analysis. It thus recorded the subordination of women in every sphere of social life, raised public awareness about crucial issues of societal concern such as violence against women and the feminisation of poverty, it also helped to create awareness of and respect for women's multiple roles in the economy and of a 'gender gap' in politics.

In general, as Payne (1997:572) puts it, women's studies played a major role in social life with its unlimited achievements. However, in the 1970's an opposition erupted against women studies. Types of opposition levied against women's studies included firings, negative tenure and cuts in funding to programs at individual schools.

However, Payne (1997) contends that the critical problem that women's studies is faced with is the one of dealing with reactionaries since it is a site of political and ideological diversity.

Kemp and Squires (1997:17) argue that women's studies as a new academic field resulted out of contemporary feminism. This new academic field was not well embraced by the male academic establishment. Criticism erupted as a result of the establishment of this new academic arm of feminism. Strange enough, some feminists opposed women's studies and saw it incompatible with feminism.

Nevertheless, women studies paved a way for the development of women in different societal spheres. This movement changed the status and position of women in society.

The following chapter will be a literary analysis of plot and characterization.

CHAPTER 3

LITERARY ANALYSIS OF PLOT AND CHARACTERIZATION

3.1 INTRODUCTION

The aim of this chapter is to analyse the literary concepts, plot and characterization. The essential elements of plot such as plot structures and events will be discussed. Important aspects of characterization such as the construction of character, classification of characters and methods of characterization will be explained.

3.2 PLOT

The definition of the concept 'plot' differs. Many theorists have attached different explanations to this concept. According to Forster (1927:116) the concept plot may be defined as a narrative of events with an emphasis on causality. Pretorius and Swart (1988) also hold the opinion postulated by Forster that plot is an arrangement of events based on cause and effect.

Chatman (1978:20) holds that the concept plot has to do with the order of appearance of events in a literary work, whether normal (abc), flashback (acb) or in medias res (bc). The explanations given by Forster (1927), Pretorius and Swart (1988) and Chatman (1978) indicate that the concept plot in essence has to do with the events and the way these events are arranged in a narrative text. The aspect of causality plays an essential role in the make-up of plot. An element of cause and effect in a literary text is influential. Forster (1927) explains the element of cause and effect by giving the following example: 'The King died and then the queen died'.

Forster considers this to be the story and not the plot of the story, and continues to give another version, which includes the element of causality: 'The King died and then the queen died of grief'.

This version, according to Forster (1927) is plot. This is so because it contains an element of cause and effect: 'the queen died of grief'. Chatman (1978:46) argues that what Forster perceives as story: 'the King died and then the queen died', may have a causal link - that the King's death has something to do with the queen's. He further maintains that 'the King

died and then the queen died' and 'the King died and then the queen died of grief' differ narratively only in degrees of explicitness at the surface level; at the deeper structural level the casual element is present in both. The reader 'understands' or supplies it by making an inference that the King's death is the cause of the queen's. It could be summed up therefore that plot is an arrangement of events based on cause and effect and the most important aspects about plot is that events are ordered and arranged for artistic effect. Other theorists hold the same opinion. For example, Cohen (1973) maintains that plot is the sequence within which events of the story are organized so that it gives a pattern or build up a story. This view is also held by Selden & Widdowson (1993:33) who hold that plot could be seen in terms of the artful disposition of the incidents, which make up a story.

According to Donelson & Nilsen (1989:46) the concept of plot may be defined as the sequence of events in which the characters play out their roles in some kind of conflict. So to have an interesting plot a story must have a problem of some sort. Hawthorn (1985:97) postulates that a novelist constructs a plot in a particular manner so as to draw attention to certain things which might otherwise escape notice, to produce a different effect upon the reader and so on. It stands to reason that the way events are organized in a text constitutes what is called plot.

Because plot is formed by the arrangement of events in a story, it is essential to give attention to a discussion on events before we discuss the other aspects of plot.

3.2.1 Events

According to Rimmon-Kenan (1983:2) an event is something that happens. The situation usually changes, therefore an event may be said to be a change from one state of affairs to another. Chatman (1978:44) holds the view mentioned above by stating that events are either actions (acts) or happenings and both being changes of state.

According to Bal (1985:13), an event could be viewed as the transition from one state to another state. The state caused or experienced by actors.

The views advocated by Rimmon-Kenan (1983), Chatman (1978) and Bal (1985) about the events are also held by Prince (1982:62). Prince sees events as stative when they constitute a state and active when they constitute an action. From the definitions given by

different theorists it can be summarized that events are actions that happen within a text. These events do not happen on their own but are advanced from one state to the other.

Chronology, selection and combination of events

Events in a story follow a certain pattern. Usually these events are arranged in their time sequence as Forster (1927:42) puts it. According to Prince (1982:65) a narrative can be defined as a representation of real or fictive events. Events in a text do not happen on their own but are advanced from one state to the other by characters, it should be emphasized that there is a relationship between time, characters and perhaps the milieu in a story. The elements are interrelated and they constitute the entire text.

The way events are arranged in a text depends on the author's artistic ability. Chatman (1978:43) maintains that an author may use different methods of arranging the incidents of a story. Some incidents may be fore-grounded due to their merits and some may be left out for their insignificance. Different authors in their written texts commonly employ techniques such as flashbacks and flashforward.

According to Hawthorn (1985:95) any deviation from the strict chronological progression is termed anachrony with two frequent forms known as analepsis or flashback and prolepsis or flashforward and gaps, omissions and absences collectively referred to as ellipsis. The reader should be aware of such deviations and should be able to fill them. Pretorius and Swart (1988:5) hold that events in a story are selected purposefully. The novelist may decide to allow certain events, which occurred later in a character's life to occur first. The significance of arranging events in a particular pattern in a story is to capture the interest of the reader.

In summing up what has been postulated above, it could be said that an author may select the events, which he considers to be important and leave out those, which he considers insignificant. Events in a narrative should be related to aspects such as time, space and character. At times an informant may be left out in the story and later introduced and this may be taken as a form of combination.

Incidents may also be grouped according to the place in which they take place. Events taking place at the same time, in the same place, are grouped together to form a

sequence. This is unity of place. There may also be a relationship between a particular sequence of events and a particular character. This is so because any plot is built up of the actions of characters.

Hierarchy of events

According to Chatman (1978) narrative events have a certain hierarchy they follow according to their significance. Events may be categorized into two categories, namely minor events and major events.

Chatman (1978:53) sees events in terms of Kernels and Satellites. He considers kernels to be major narrative moments that give rise to cruxes in the direction taken by events whereas satellites are minor plot events. Though the two concepts are crucial elements of plot, a satellite can be left out without affecting the logical flow of plot. However, satellites as minor plot events may deprive the narrative aesthetically.

The function of such minor events is that of filling in, elaborating, completing the kernel and forming the flesh of the skeleton, as Chatman (1978:54) puts it. Kernels cannot be omitted without affecting the logical flow of plot as they are major events and they form the skeleton of the story.

Narrative cycle

The way events are arranged in a narrative, they form a particular pattern or sequence. Events may be divided into phases. Bal (1985:22) distinguishes between the possibility or virtuality, the event or realization and the results or conclusion. These three phases are indispensable. A possibility can just as well be realized or not; and even if an event is realized, a successful conclusion is not always ensured.

According to Abrams (1993:161) the order of a unified plot is a continuous sequence of beginning, middle and end. The beginning initiates the main action in a way which makes us look forward to something more, the middle presumes what has gone before and requires something to follow and the end follows from what has gone before but requires nothing more.

Rimmon-Kenan (1983:22) uses Bremond's terms of potentiality, process and outcome as a pattern of narrative cycle or sequence of events. An important element of Bremond's terms, which Bal (1985:22) modifies, is that between processes of improvement and processes of deterioration. Both sorts can become possible, both can be realized or not, and both can conclude successfully or not. Thus the various processes of improvement or deterioration grouped in certain combinations constitute a narrative cycle.

Conflict and suspense

Conflict and suspense are essential elements of plot. In a story, divergent standpoints about mutual interests, conflicting ideologies may give rise to a clash between characters. According to Pretorius and Swart (1988:9) conflict plays a major role in the development of plot. There are various types of conflict, namely external and internal conflict. The external conflict is a type of conflict, which involves a clash between two or more characters.

The clash may be physical whereby characters fight each other. Internal conflict may arise from thoughts, loyalty, moral codes etc. It can be of personal nature, in the sense that a character does not stand up against any person or powers outside him (Pretorius and Swart, 1988:9).

Another type of conflict is that which exists between a character and his environment. This usually happens when character experiences problems with regard to the environment in which he finds himself. The inability to adapt to the lifestyle and other related factors of a particular environment might result in conflict.

Conflict in plot is portrayed by rising tension and suspense to arouse the interest of the readers. The more the conflict develops, the more the reader becomes interested in wanting to know the end result.

3.2.2 Main plot

A story may have the main plot, which in this case may be referred to as the main story line. The main plot forms the core of the plot in general and it is more important than the subplot. A story may consist of more than one line of action and a novel with such a story

may be termed as architectonic as Henry (1995:21) puts it. In such cases each plot may consist of its own characters and events or incidents.

A novel of this nature (architectonic) as Henry (1995:21) calls it, tends to be longer than a novel with a single plot as this would require a full development of each plot. This type of a novel demands a lot of attention from the writer, as he must take great care to consider carefully the relationship between the two or more plots. According to Henry (1995:21) too much of a parallel relationship can make the book seem over-plotted and contrived, on the other hand, if the relationship between the two plots is totally distant, the story can easily begin to seem uncontrolled and disorganized.

3.2.3 Sub-plots

According to Abrams (1993:60) subplot is a second story that is complete and interesting in its own right, which when skilfully invented and managed, serves to broaden our perspective on the main plot and to enhance than diffuse the overall effect. An issue that Abrams (1993) contends here is that the subplot must have a relationship with the main plot either through providing contrasts or parallel with the main plot. Bal (1985:32) justifies what Abrams (1993) says above by maintaining that it is also possible that a fabula has a second subject that does not come into opposition with the program of the first subject, but it is entirely independent from it, or it may consciously or not, give incidental aid or opposition to the achievement of the first subject's aim. In addition to what Abrams (1993) and Bal (1985) postulate, Cohen (1973:70) also holds that it is possible to set up a pattern of alternation from main plot to subplot and in fact merge the two plots through theme or through a character who serves as a link between them.

It is comprehensible from what has been postulated by the different scholars above that the main plot and the subplot are interrelated. The subplot is embedded under the main plot and it is helpful in advancing the events in a story.

3.2.4 Plot structures

There are two ways of analysing plot structures, namely, the traditional method and the modern method. The traditional method is a classical method that was largely followed during the Stone Age (Cohen, 1973:68). Cohen (1973:68) holds that many stories,

particularly those written before the twentieth century, follow such an arrangement of time, though occasionally with minor variations.

The traditional method puts focus on two types of plot or structures, namely the dramatic plot and the epic plot. The tragic structure or plot will also be incorporated under the traditional method for its classical content.

Dramatic structure

The dramatic structure has phases, which allow for a better insight into the progress of action. Pretorius and Swart (1988:8) state that division into such phases is not an end in itself, but rather a means to an end, namely, this serves as a means to the thorough analysis of a genre. Through such an analysis the ultimate objective is to determine the relevance of each section or phase of a genre to the plot and theme of the genre.

Amongst the phases that Pretorius and Swart (1988:9) mention, the following are distinguished and briefly discussed:

The exposition

In this phase, the reader is introduced to the story, the characters and the possible conflict to erupt.

The motorial moment

After the exposition, which has no action, follows the motorial moment with action. Something happens to cause action and this is usually where the conflict begins and divergent points emerge.

Complication

In this phase the action continues, the situation becomes complicated. It is the rise of the conflict and tension.

Climax

This is the point of no return because a decision has to be made and it is where matters have reached a breaking point.

Turning point

In this phase everything settles. Characters find their way of settling their disputes.

Denouement

This phase concludes the story. It involves the resolution of the conflict and things become normal.

The phases mentioned above constitute the dramatic structure or plot. The dramatic structure forms a tightly coherent plot as the action in the story is continually rising, building suspense and finally leading to some sort of climax with a brief subsiding and wrapping up of details at the end (Brooks & Warren, 1959).

Episodic structure

The episodic structure is the chronological presentation of events. This type of plot structure falls under the modern method of analysing plot. It is composed of a series of episodes that forms a coherence of a particular work. According to Henry (1995:96) an episode is an incident or a happening that is dramatized in a story without break for extensive summary or for commentary by the narrator.

Donelson and Nilsen (1989:47) hold the same view as that of Henry (1995) and further maintain that in contrast to plots with rising actions there are also those that are episodic. Rather than developing an overall plot, they are more likely to present a series of episodes, though there may be a chronological relation. Actions do not build on each other in such a way that the reader's excitement is brought to a peak because everything is falling into place.

An episodic structure is similar to a form of plot in which the individual scenes and events are tied to each other more through a simple chronology than through any particular cause and effect relationship. In general, the scenes in a work with an episodic structure could be rearranged almost at random without having a negative impact on the work itself (Henry, 1995:97).

Epic structure

The concept 'epic' as defined in the *Concise Oxford Dictionary* refers to the literary work (poem, book, film) of heroic type embodying a nation's conception of its past history. Henry (1995:93) states that the word 'epic' was originally used to describe poems, which involved great deeds of celebrated historical figures. While 'epic' is used occasionally to simply describe a very long novel. Most epics have certain common elements, with a plot involving characters whose actions create a national or international consequences and settings encompassing a variety of locations.

Kreuzer (1995) as quoted by Pretorius and Swart (1988:44) views an epic structure as a story, which must be single and structurally unified. Though there may be some digressive episodes, but these must be structurally related to the story.

Tragic structure

According to Selden (1990:49) tragedy could be viewed as an imitation not of persons but of actions and life of happiness and misery. This view is further maintained by Pretorius and Swart (1988:24) who argue that in a tragic plot there is usually a tragic hero who is some way would rise above the ordinary person, who has one tragic flaw which after a heroic battle, either internal or external leads to the downfall of the hero. There exists a relationship between plot, action and tragedy. Selden (1990:49) holds that the essential element of tragedy is plot and there cannot be tragedy without action.

The following will be a discussion of the second section, which is characterization.

3.3 CHARACTERIZATION

Different scholars have attempted to explain what characterization entails. Various explanations have been given and the following need mentioning:

According to Chatman (1978:107), characterization is the depicting, in writing of clear images of a person, his actions and manners of thought and life. He further holds that a man's nature, environment, habits, emotions, desires, instincts: all these go to make

people what they are, and the skilful writer makes his important people clear to us through a portrayal of these elements.

Baldick (1990:34) holds that characterization is the representation of persons in narrative and dramatic works. This may include direct methods like the attribution of qualities in description or commentary, and indirect methods inviting readers to infer qualities from characters.

Dietrich and Sundell (1983) observe that the portrayal of a character may either be expository or dramatic. In the expository phase, the narrator gives a brief account of the character traits, his motives, thoughts and desires. The physical characteristics of a character are also revealed.

The explanations given above by different scholars are common. Characterization has to do with the portrayal of the personality traits of characters within a narrative text. This includes what they do, say and think which in turn help the reader to make an assessment of the characters. Apart from the narrator giving an account of a character's traits, the reader must actually discover for himself the character traits or the development of a character from the behaviour of the character.

What follows will be a discussion on the concept of character.

3.3.1 The concept character

The concept of character is problematic and various scholars have attempted to give different definitions of what the concept refers to:

Baldick (1990:33) holds that a character is a personage in a narrative or dramatic work. According to Rimmon-Kenan (1983:59) a character can be seen as a network of character traits. Chatman (1978:108) agrees with Baldick (1990) that a character can be identified as 'persons' or 'people' depicted in writing. He further maintains that characters are people who are found or whose existence resides in the book and whose role is confined to the book and has no existence outside the book.

In a literary work, be it a novel, novelette, or drama, a character is someone who has been created by the author either to act, perform or participate in the events of the story. It is

through characters that we have action in a story. A character fully participates in the development of plot. Taylor (1981:62) holds that it is not possible to have action without characters. Characters determine events and characters are also defined by events.

According to Hawthorn (1985:82) a character is someone who is intimately bound up with individualism. What is implied here is that a character is a special personage that has been created by the author to advance plot. It is a creation of the author in the form of a real human being belonging to the world of fiction and not the real world. Hawthorn (1985:82) further elaborates on the idea of individualism by maintaining that the way human beings are represented in books has some connection with how they are conceived by themselves and others in real life.

Taylor (1981:62) maintains that a character in a novel or play is not a real human being and has no life outside the literary composition, however well the author has created the illusion of reality. A character is therefore confined to a mere imitation of what happens in the real world; it is a mere construction of words meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as action and setting.

A writer's creation of characters in a work of art is to a great extent influenced by the type of persons found in real life. It is also important to distinguish between a fictional character and a real person as it has been said earlier in the discussion. However, Hawthorn (1985:89) maintains that to say that there are different types of character is to say in effect that the novelists portray human individuals for a range of different purposes.

This is why it is a mistake always to speak about characters in a novel as if they were real people; clearly the novelist relies upon our knowledge of and reactions to real people in his creation of character, but characters are often created by novelists for purposes other than that of investigating human personality or psychology.

3.3.2 Classification of characters

It has been mentioned in the discussion thus far that when an author creates a character he does that for various purposes. Characters created by an author differ in terms of personality trait and the author selects a character, which will be appropriate for a

particular purpose in a work of art. There are different types of literary characters and the following section will deal with such characters.

As a reader engages himself in the process of reading, he comes across different types of characters characterized by different personalities.

According to Dietrich and Sundell (1983:45) there are two methods that can be used in classifying characters. There is characterization according to the character's role in the structuring of the conflict. In this method there is a protagonist, antagonist, tritagonist and hind characters, which appear for a short moment and thereafter vanish.

Pretorius and Swart (1988:23) also hold the view held by Dietrich and Sundell in classifying characters in terms of the protagonist, antagonist and tritagonist. They further postulates the different roles played by these different types of characters. The protagonist is seen in terms of representing the positive, conservative element in life, whilst the antagonist usually represents the negative, lawless element in life. The tritagonist is usually a character that stands between the two extremes.

Apart from the types of characters mentioned above, another type of character that needs mentioning is the unraveller, though such a character form part of a hind character. This type of character is seen in most cases as a character that usually resolves problems in a conflict situation indirectly. He would normally assist a certain character in one way or the other to resolve the conflict.

The second method of character classification is the one that involves the character's individual natures.

Forster (1927:73) classifies characters into round and flat characters. He observes that flat characters were called 'humours' in the seventeenth century, and are sometimes called types, and sometimes caricatures. In their purest form, holds Forster, they are constructed around a single idea or quality and when there is more than one factor in them, we get the beginning of the curve towards the round.

Flat characters are consistent and predictable. Forster (1927:74) maintains that one great advantage of flat characters is that they are easily recognized by the reader's emotional

eye, not by the visual eye, which merely notes the recurrence of a proper name. A second advantage is that, they are easily remembered by the reader afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances, they move through circumstances, which gives them in retrospect a comforting quality, and preserves them when the book that produced them may decay.

Chatman (1978:132) agrees with Forster (1927) by maintaining that flat characters have few traits and have a predictable behaviour. In contrast to flat characters he holds that round characters possess a variety of traits, of which some of them are conflicting or contradictory and their behaviour is not predictable and are capable of changing and surprising us.

Taylor (1981:65) also holds that round characters are inconsistent and unpredictable. They are easily influenced by the circumstances. A round character is usually capable of changing his nature depending on what happens to him. Such a character is easily influenced and is prone to constant adaptation to the environment in which he finds himself.

However, as Taylor (1981:65) puts it, it must be noted that for characters to be classified into different types, it largely depends on their characteristics as flat and round. That indicates the limits of possibility in characterization. He further contends that, for one to know whether a character is flat or round is not a matter of asking whether is that character flat or round but rather how fully developed is the characterization and what effect does this have on the author's conception of life experience and his expression of subject matter or theme.

The discussion above indicates that the traits in a character play a major role in revealing what type of a character that character is. The personality traits displayed by a character would give an indication of whether that character could be classified as flat or round.

Apart from the round and flat characters, archetypes and stereotypes may be found in narrative texts. Taylor (1981:67) sees archetypes as specimen characters. They are considered as having extra-ordinary human characteristics. Such characters are to an extent exaggerated in human qualities. These characters are recognized as 'prototype' of

individual creations, the hero, villain, rebel and seeker and are all types of men who are seen in relation to their fate, passion, desires, heredity or environment.

There are also women archetypes and archetypes of recognized social figures and professional classes as Taylor (1981:67) puts it. He further holds that women archetype such as a virgin can be seen in terms of a victim or bride, a mother may be a nourisher or protector, and a witch may be seen as a source of knowledge or destroyer. These types of women archetypes may be traced in narrative texts.

An archetype as type of character is capable of developing, growing or diminishing in stature according to his creation to experience, whilst a stereotyped character never rises above the accepted role and associations of his kind. The differences between an archetype and a stereotype are similar to those of a flat character and a round character. What this implies therefore is that in a narrative text some characters may develop and some are bound to remain stagnant depending on the circumstances.

Caricatures may also be found in narrative texts. These types of characters are used for satirical effect. They are normally exaggerated, and are almost always funny because of their grotesqueness and the sharp contrast they make with reality. They can also be cruel and unjust if the features chosen are already beyond reasonable normality (Taylor, 1981:68).

According to Taylor (1981:68) a caricature in a narrative fiction is almost always associated with deflation or inversion of actual human conduct. The exaggeration of caricature produces a parody or a travesty of everyday life which succeeds in amusing and instructing us in so far as it is able to reduce and ridicule the assumed stature or dignity of individuals by exploding pretentiousness and exposing the subhuman quality of man's folly or vice.

3.3.3 Methods of characterization

There are various ways of portraying the personality traits of characters. Indeed, for Chatman, as Rimmon-Kenan (1983:37) observes, character is a paradigm of traits, trait being defined as a relatively stable or abiding personal quality.

In a literary text, characters are endowed with distinctive characteristics, which together create the effect on a character. Various techniques may be used for the purpose of character delineation.

Taylor (1981:63) distinguishes between the direct and indirect methods of character portrayal. He contends that the rendering or creation of character involves far more than the commonplace ideas of direct description and reported dialogue: what characters say and do or what others say about him. The indirect methods are more effective and useful. Many of them are derived from the ways in which we normally perceive and understand human character: by direct observation of people in real life, self-observation and also knowledge of inherited or literary types.

Bal (1985:89) states that the character itself can either mention the traits or characteristics of a character explicitly, or we deduce them from what it does. An instance in which a character gives information directly is regarded as a qualification according to Bal (1985). Bal (1985:89) further postulates that there are ways in which a character can give information directly and they include amongst others: a character talking about itself, and to itself; and in this case such character would be practicing 'self-analysis'.

Apart from a character talking about itself and to itself, it can also talk about itself to others. Bal (1985:89) holds that if one character says something about another character, this may or may not lead to confrontation. The character under discussion may or may not be present. If it is, it can react, confirming or denying what has been said. If it is not, it may not already know what people think of it.

A character that says something good or bad about another character is directly revealing itself not only to that character but also most importantly to the reader who seeks information about that character. The narrator can also comment about a character and such comments may be reliable or unreliable as Bal (1985) puts it.

Bal (1985:89) states that a character's trait may be displayed and exemplified in various ways, leaving to the readers that task of inferring the quality they imply.

The various ways of displaying and exemplifying a trait of a character as postulated by Rimmon-Kenan (1983) are as follows:

1. Action

According to Rimmon-Kenan (1983:61) a trait may be implied both by one-time or non-routine actions. One-time actions tend to evoke the dynamic aspect of the character, often playing a part in the turning point in the narrative. This implies that a character's repeated actions may show that a character is not static but dynamic in its behaviour.

The one-time and repeated action can belong to one of the following categories as Rimmon-Kenan (1983:62) puts it: act of commission (i.e. something performed by the character), act of omission (something which the character should, but does not do), and contemplated act (an unrealised plan or intention of character). These actions display a character's personality in one-way or the other.

2. Speech

What a character says may reveal a particular trait about that character. The things that a character says may give reader information about that character. Rimmon-Kenan (1983:63) observes that a character's speech, whether in conversation or, as a silent activity of the mind, can be indicative of a trait or traits both through its content and through its form.

3. External appearance

Taylor (1981:63) says the following about the external appearance of characters as a method of character portrayal: the faces and physiques of individuals are generally explicit indications of character or personality and an author may even include physical elements which have conventional associations or meanings in order to build up the desired qualities of personality. In European tradition, for example, red hair is associated with a passionate temperament and high-domed foreheads are associated with intelligence.

In the case of a narrative text, the narrator or one of the characters may describe the external appearance of a character. The character's clothes may reveal a certain trait about a character. Ragged clothes may give an indication of poverty. Rimmon-Kenan (1983:66) postulates that at times the external description speaks for itself; at other times its relation to a trait is explicated by the narrator.

The external appearance of a character may also portray an important feature about that character's nature. Sometimes the narrator may give an introductory paragraph describing

the appearance of the character, his attractive features, dress, hair and many other features. There must also be a distinction between the appearance that is effected by the character himself like dress, make-up, hair-style, or smile and appearance that is effected by forces beyond his or her control such as features, posture and height.

The reader must be able to find out the relationship between the external appearance and the personality of the character. There may exist a relationship between the character and his appearance. External appearance is one of the various ways, which has a great impact in displaying a character's trait.

4. Environment

The environment in which characters find themselves may reveal the personality traits of characters. Rimmon-Kenan (1983:66) holds that a character's physical surrounding (room, house, street, town) as well as his human environment (family, social class) are also often used as trait-connoting metonymies. Environment is related to the element of causality. For instance, a house is decayed because of the poverty of the owner; a child is lazy because his parents are too lenient to discipline him.

The environment of a character, whether social or human, will always influence his behaviour. The past may also have an influence on the character's actions in the present. A character may develop a certain type of behaviour because of his past experience.

5. Naming

Naming technique is another influential method of characterization. An author instead of giving a description of a character's behaviour may use a name. A character's name may raise some expectations in the reader. Sometimes a name of a character may be contrary to the behaviour of the character and at times it may be a true reflection of a character's behaviour. Some authors assign their characters behaviour. Some authors assign their characters with names that do not reveal a character's behaviour. In this case we may speak of improper name.

However, Docherty (1983:74) contends that the function of a name in the reading process seems to persist whether there are actual proper names or not. The function has three categories:

- i. The name indicates authority of some kind
- ii. The name is a locus around which characterization actually takes place, traits and qualities are ascribed to a proper name, and thus a named character is made;
- iii. The name gives the reader a point of view on the fiction as a whole.

These functions depend upon a consistent use of the proper name in fiction.

Docherty (1983:43) postulates that to give a proper name to an object, especially, perhaps, to a fictional character, is to distinguish that character-object from the rest of its environment.

6. Interaction with other characters

The character's changing features in a story may be controlled by the structural elements. The first element is the character's perception of time, that is, past and present. A character is usually influenced by time. The passing of time usually brings about change in his thoughts, actions and behaviour.

The second structural element is the character's experience of space. A character usually reacts to the space in which he finds himself. This space has to influence him in a certain way. Different environments have different effects on a character.

The third element is the character's experience with other characters. The presence of other characters should be by this character. This is usually portrayed through dialogue. The stronger the character's experience of these elements, the more round a character he will be. The weaker his experience of these three elements is, the more flat a character he will be.

The background against which the story takes place is important. There may sometimes be an interaction between space, character and event. Nature may be seen as the symbol of a character's emotions. The landscape may be described in such a way that it suits a character's emotions and situations. Characters who find themselves travelling from one place to the other may be influenced by the places in which they find themselves, simply because they are not familiar with such places and may react differently to such places.

CHAPTER 4

PLOT AND CHARACTER IN *NONYANA YA TSHEPO*

4.1 INTRODUCTION

This chapter aims to analyse plot and character in *Nonyana ya tshepo*. We will show in our analysis how plot and character are interrelated. The arrangement of events in the novel will be discussed as well as the structure of the plot. Different techniques that reveal the personality traits of characters will be highlighted in the analysis.

4.2 ANALYSIS OF PLOT

In defining plot, we established in the previous chapter that Forster (1927:116) maintains that plot is an arrangement of events based on cause and effect. This arrangement of events is further elaborated upon by Chatman (1978:20) who postulates that the arrangement of events in a literary work may either appear normal, (abc) flashback (acb) or in medias res (bc). Plot is formed by the arrangement of events in a story. Hawthorn (1985:95) points out that any deviation from the strict chronological progression is termed anachrony with two frequent forms known as analepsis or flashback and prolepsis or flashforward and gaps, omissions and absences collectively referred to as ellipsis.

In *Nonyana ya tshepo*, events follow a certain pattern. Events in this novel do not follow each other chronologically because the novel begins in *medias res*, that is in the middle. This is a brilliant technique employed to elicit a sense of anticipation and curiosity from the part of the reader. The life of the protagonist, Tshepo, is not accounted from *ab ovo*. This is justified by the fact that in the opening chapter he is introduced by the narrator as a grown up and is already attending school. The narrator says the following in the opening of Chapter One:

E se e le dilemo tse mmalwa jwale Tshepo a ntse a kena sekolo se hodimo lekeisheneng . . . (1997 : 1).

(It is now some years that Tshepo has been going to a high school in the township).

In Chapter Two the reader learns about Tshepo's childhood. This chapter opens thus:

Re utlwile hanyane ditaba tsa Tshepo hore o thobile, mme ha a tsebe hore ho setse ho etsahalang morao. Ha re kgutleleng morao ho tsa bongwana ba hae (1997:14).

(We heard a little about Tshepo's news that he escaped, and he doesn't know what happened back home. Let us go back to his childhood.)

In this instance the narrator takes us back to Tshepo's childhood through flashback. Events from Chapters Three to Eight show some chronology in the lives of characters such as Mosia, Dijeng, Mmanko, Mokwena, Mofokeng, Motlatsi and others.

Chapter Nine links with Chapter One in the sense that in Chapter One the reader learns about Tshepo leaving home and the opening of a church at Matswakeng. The church aims to persuade the people to abandon their wicked ways. In Chapter Nine Tshepo returns home after six years and it is also described in the text that the spirit of Christianity that used to prevail at Matswakeng during Tshepo's absence no longer prevails. People have turned to their wicked ways. Matswakeng as a society is hopelessly corrupt.

Chapter Nine to Chapter Eleven is an account of Tshepo's life at home after disappearing for six years. He is now a teacher (p.64). In Chapter Eleven, which may be linked with Chapter Two, Tshepo continues to write a book that reflects his past experiences that were unbearable and unpleasant. He expresses all the difficult times he went through during his childhood. The technique of flashback has been brilliantly used in the novel. Events have been arranged in such a way that the reader becomes active in trying to correlate the whole story as this requires concentration on the part of the reader.

The technique of leaving gaps is also employed in the novel. Most of these gaps are temporary and are filled in through the technique of flashbacks. For instance, Chapter One is a gap itself. It is a gap in the sense that we are introduced to Tshepo as a grown up who is attending school and again we notice that his success at school germinates the hatred already inherent in Mokwena. The reader is therefore compelled to read on and find out the details. As we read, we find the details through the technique of flashback.

However, there is a permanent gap in the text. This gap appears on Chapter Eight (p.53). Mmanko shares a secret with Mmathabo about her grandfather who used to make sexual advances at her when she was still young until she fell pregnant with Mokwena. In other words Mokwena is the son of his great grandfather. Ironically, Mokwena is making sexual

advances at Dikeledi who is his stepdaughter. Dikeledi is Dijeng's daughter and by marrying Dijeng, Dikeledi becomes Mokwena's stepdaughter.

This news shock Mmathabo and she vows to do something about this behaviour. She says:

Ha banna bana ba sa pepeswe, ba tla tswela pele ho tuba bana. Ke batla ho etsa mohlala (1997:53).

(If these men are not exposed, they will continue to harass children. I want to make an example).

Unfortunately Mmathabo's intentions are not carried out in the novel. We anticipated that perhaps she would confront Mokwena and reprimand him for making sexual advances to a minor. But that does not happen. Hence we regard this as a temporary gap. Perhaps this is not accounted in the text due to insignificance. Pretorius and Swart (1988:5) maintain that events in a story are selected purposefully. In this instance some events may be selected on merit and others may be left out for their insignificance.

The incident of Mmathabo's intentions could have been developed and elaborated in the novel as it has a moral lesson and this arouses some curiosity on the reader because he wants to know how Mokwena will react when confronted with such news. However, this incident might be taken as a minor incident and Chatman (1978:53) terms it a satellite and it can be left out without affecting the logical flow of plot.

At some instances the narrator employs a flashback within a flashback, an interesting point that tightens plot. For example, in Chapter Two is flashback. There Tshepo writes his book and meditates about how Mokwena used to hate him. In this sense the narrator provides the reason to the reader why Mokwena hated Tshepo; and he continues to give the reader a brief account of how Tshepo was conceived through flashback. This is flashback within flashback.

We have thus far discussed the arrangement of events in the novel. There is a deviation from the normal arrangement of events in the novel. We have also discussed some of the techniques employed in the arrangement of events in the novel. Techniques such as flashbacks, gaps and omissions have been

employed for artistic effect. The following will be an analysis of plot structure in *Nonyana ya tshepo*.

4.2.1 Analysis of plot structure

Nonyana ya tshepo has an episodic plot structure. An episodic structure is similar to a plot that has phases. In this case we will focus on the episodic structure in our analysis of plot structure. The novel, as we understand it, has eleven episodes. We will discuss each episode briefly.

Episode One

This event happens from the middle of p.1 to the last paragraph of p.13. The first episode is the exposition where we are introduced to the main character Tshepo who is attending high school. The other incident that we are introduced to in this phase is the opening of a new church at Matswakeng followed by a powerful sermon by Mabule.

Episode Two

In episode two, p.14, first paragraph to the second paragraph of p.15 we are told about Tshepo's childhood experiences. This episode is the motorial moment as it engages the reader into finding out more about Tshepo's childhood experiences. We find Tshepo in deep thoughts as he writes his book and reflects on his childhood experiences. We also learn how Tshepo was conceived.

Episode Three

Episode three happens from the second paragraph on p.20 to the middle of p.21. In episode three we find Mmaseeta and Motlatsi arguing about the appointment of Mokwena as the new headman on the farm. Another incident in this phase is that Mmaseeta is suspicious about the child who lives with Mokwena and asks about Sebolelo's whereabouts.

Episode Four

In episode four, from p.26 to 28, we find the persistent conflict between husband and wife, Mokwena and Dijeng. There is no peace between them, and they fight frequently. Tshidi dies as a result of being trampled by Dijeng and Mokwena during their fights.

Episode Five

Episode five is in the first paragraph of p.32 to p.33. It is about the return of Tshepo to school at the beginning of the year. Motlounge advises Mokwena to look for a place for Tshepo in the township so that Tshepo can be nearer the school.

Episode Six

In episode six, p. 37 to 41 Mofokeng is brutally punished to death for the simple reason that his dog mated with Motlatsi's dog. Mokwena and Mosia help to carry out the act of killing Mofokeng.

Episode Seven

Episode seven is in the last paragraph of p.48 to the first paragraph of p.49. This episode has an element of flashback in it. Mmanko tells Tshepo how he was conceived and how her mother and Mokwena divorced. This incident is in the middle of p.44. We also find out that Mokwena makes sexual advances to Dikeledi.

Episode Eight

In episode eight, which is from p.51 to p.54, Mmanko tells Mmathabo about her dream and how she conceived Mokwena. Mokwena is Mmanko's grandfather's son. Mmanko finds out that Dikeledi is pregnant and Mokwena has impregnated her. She intelligently tells Dikeledi who is not aware that she is pregnant. Dikeledi is hurt and she hates Mokwena for what he has done.

Episode Nine

In episode nine, in first paragraph of p.55 to the first paragraph of p.59, Tshepo returns home after six years and he finds out that everything has changed. The entire place smells bad. Motlounge, his former teacher informs him that Dijeng and his father have separated and he lives with Tswibila. In this episode we also learn through the technique of flashback how Dikeledi's infant was murdered by Mmanko and this appears.

Episode Ten

In episode ten, from p.64 to the middle of p.66, Tshepo is a teacher at a nearby farm at Motswedi to the last paragraph we find Tshepo in deep thoughts as he recall how his friend Phakwe used to advice him when he was working on the mine to save money so

that he could go back to school. He is now a teacher and he is grateful for Phakwe's advice, yet he is sorry that he died sadly.

Episode Eleven

In the last episode, that is, episode eleven the first paragraph of p.72 to p.85, Tshepo considers to stay at Motswedi forever. He reviews the title of his book and he realizes that he has given it different titles since he has been writing it. In the middle of p.80 Tshepo meditates negatively about his book. Tshepo finds himself in the world of visions. Apparently induced by heavy drinking and deep-seated frustrations and disappointments, he sees visions and he ultimately froze to death trying to chase a vision of a white bird, which he calls the bird of hope.

In conclusion, the episodes in *Nonyana ya tshepo* are interrelated. The incidents lead logically into the next. In fact it is a cause and effect relationship. For example, the born-again church is introduced at Matswakeng because the people of the place are hopelessly corrupt and have indulged in wicked ways. Mokwena hates Tshepo because he always reminds him of his marriage with Sebolelo, and the way Tshepo was conceived. This shows an element of cause and effect and this element has been employed in the novel.

The writer has also used various techniques to attract the reader's attention. We find techniques such as anachrony, the frequent one being a flashback. It is through flashback that we learn about the death of Dikeledi's infant and who murdered it. The way Sebolelo conceived Tshepo has also been highlighted in the novel through the flashback technique. This technique has been employed so that incidents should lead logically into the next. The writer has to be commended for such a good technique.

Conflict is not well developed in the text. We do find minor conflicts amongst characters. There is conflict between Mosia and Mokwena, Dijeng and Mofokeng. Suspense has been employed and every time the reader gets suspended a flashback technique is used to ease the reader.

We will now proceed to discuss character in *Nonyana ya tshepo*.

4.2.2 Analysis of character

Characters in *Nonyana ya tshepo* are provided with distinctive features which make them lively and dynamic in their own way. Even those that are considered flat have something to distinguish them as 'the people we know in our society'. As Rimmon-Kenan (1983:59) puts it, a character can be seen as a network of character traits. This means that characters in the novel have various personality traits or characteristics that distinguish them. But it is the narrator who plays a major role in revealing the traits of the characters.

4.2.3 Types of characters

Protagonist

The protagonist is a type of character whom the events revolve around him. It is the main character on which focus is put. In the novel, *Nonyana ya tshepo*, the main character is Tshepo. The events revolve around him. In the opening of Chapter One the reader is introduced to Tshepo who has fled from home and the closing chapter ends with his death.

Tshepo is a character that is born in a hostile human environment. He never finds happiness. His stepfather, Mokwena, hates him and so does Dijeng, his stepmother. The source of hatred is portrayed in Chapter Two. It is in this chapter that the reader is briefed about Tshepo's childhood experiences. Throughout the novel, Tshepo does not experience happiness. He is a sad character. As a grown up and a teacher, his main focus is on the book he writes. He is a flat character. He does not develop as a character to the expectation of the reader; instead he is drowned into his sorrows of the past. The reader expects him to develop and change his situation and lead a better life more so because he is a teacher. The reader expects him to bring light and life to his human environment and to transform it. We do not see him developing a true sense of purpose and social responsibility regardless of the fact that he is a teacher at Motswedding. He is less influential and we do not see him showing interest and putting more effort in his career. His life remains stagnant and does not overcome the sad memories he went through. He continues to display suffering and fortitude.

Tshepo's association with Dijeng reveals the cracks in his personality and eventually leads to his disintegration. He condemns himself to insignificance. Strange enough, he suddenly

becomes religious in an idealistic way and needs some spiritual upliftment. His end is sad and lonely as he is completely overcome by alcohol in trying to drown his deep-seated sorrow and sadness, and as a result he is ingrained by visions that lead him on in a raging snowstorm, and dies he chasing a dream.

Indeed Tshepo is a flat character. He does not emerge in the novel as a powerful figure. He lacks energy, initiative and inventiveness to revive Matswakeng and his human environment. However, his environment influences his behaviour. Rimmon-Kenan (1983:66) points out that the environment of a character, whether social or human will always influence his behaviour.

The name of a character may also reveal the personality of a character. For example, the name 'Tshepo' when loosely translated means 'hope.' This is a proper name in the sense that as Tshepo grew up he hoped for a better future, and kept on looking for it everywhere. He consequently went to school and thereafter looked for a job in the mine with the aim of saving money so that he could go to university, and be a better person. He ultimately qualifies as a teacher. In a sense, this name does reveal his personality as a hopeful person and somebody who never easily gives up.

Interaction with other characters also says something about a character. Tshepo feels safe when he is with Mmanko and he loves her because she is the only one who could help him when Dijeng ill-treats him. It is clear that he hates Dijeng and Mokwena for ill-treating him.

Antagonist

This is a type of character who is against or who opposes the protagonist. There is always a clash of ideas and intentions between the protagonist and the antagonist. Rivalry and hatred do result between the two types of characters. In *Nonyana ya tshepo*, there are two characters that show rivalry and hatred towards Tshepo. These characters are Dijeng and Mokwena. Their hatred and rivalry stem from the fact that he is not their biological child and he was conceived out of adultery.

Dijeng's personality is infested with hatred, jealousy, contempt and betrayal. She hates Tshepo intensely. Her words reveal her as a cruel, heartless and twisted woman. Instead

of helping Tshepo who is in trouble of being attacked by the duck, she laughs at him and says the following words:

Ha e mo ruthuthe, a shwe. Re kgathetse jwale ke ledinyana la naketsana (1997:14).

(Let it tear him to death. We are tired of the polecat offspring).

These words display Dijeng's perverted personality. Dijeng is also portrayed as an unfaithful character by what she does. She has a secret love affair with Mosia who is married to Mmathabo. She secretly meets with Mosia at night in the cave and at times this happens during the day (p.24).

She confesses to Mosia that she does not love Mokwena. She is deceitful and full of lies. The way she talks to Mokwena and Mmanko leaves much to be desired. She is disrespectful and does not care. She scorns Mmanko, her mother in-law who has never been married. She says:

O bua jwalo ka motho ya kileng a nyalwa. Ke makala ha o ntse o sebedisa, 're'. Kapa ho na le bao o ba buellang? Ke hampe he hobane ha o le tsebe (1997:19).

(You talk like someone who has been married before. I am surprised by the way you use the word 'we' or are you talking on behalf of the others? It is bad then because you don't know it).

Mokwena is portrayed as someone who does not have love. He fails to show parental love to Tshepo. He becomes jealous as Tshepo progresses at school. Mokwena also lacks morals. What he does to Dikeledi is pathetic and immoral. He sexually molests Dikeledi, his stepdaughter (p.48). He thinks that his behaviour is not noticed by anybody and only to find out that Mmanko is aware of his behaviour. Though Dikeledi informs Mmanko about Mokwena's behaviour, she does not take a step against the culprit, instead she asks Dijeng to send her away to her uncle's place. And this does not solve the problem either. Mokwena ultimately impregnates Dikeledi. He is an abuser and has no feelings.

Tritagonist

The tritagonist is a type of character who may act between the protagonist and antagonist. He normally brings peace between the two characters. At times he may instigate the

conflict between the two and take sides. In *Nonyana ya tshepo*, Mmanko assumes the role of a tritagonist. She is always trying to bring peace and harmonious relations between her family members. She is peaceful, religious and gives good advice to her family members. When Dijeng and Mokwena ill-treat Tshepo, she always comes in between to rescue him. Tshepo confides in her. The narrator describes Mmanko's relation with Tshepo as follows:

Ho yena Mmanko e ne e le monamoleli, mothusi, motho ya emetseng tsohle tsa botho, lerato, mosa, pelo e bonolo le mofuthu (1997:15).

(To him Mmanko was an arbitrator, helper, a person who stood for all that is humane, love, mercy, and a good and warm heart).

This is how Mmanko's personality is. However, her personality is not without a dent. She lacks some morals and some of her advices are questionable. For example, her advice to Dikeledi to fall in love with Thabo and to sleep with him is not good (p.50). As a parent we expect her to guide Dikeledi in a responsible manner and to give good advice to her; that is to focus on her studies and her future. She does not consider the fact that if Dikeledi sleeps with Thabo she might fall pregnant and it would be difficult for her to raise up the child.

Mmanko's personality is also dented by her inability to confront Mokwena as a parent and reprimand him for his immoral behaviour of making sexual advances to Dikeledi. She lacks the guts and initiative as a parent to stop the abuse she also went through. She is afraid to tell Mokwena that she is the product of the type of behaviour he practices. Instead she leaves the situation as it is until Dikeledi falls pregnant.

Furthermore, she is a murderer. She kills Dikeledi's infant (p.58). This is heartlessness and cruelty contradicts her posing as a true Christian as she claims on p.19. We do not expect a true Christian to do what Mmanko does - killing an innocent infant soon after its birth. However, such incidents do happen in society and, people do nasty things for various purposes and yet they claim to be Christians.

Mmanko can be described as a round character. She deteriorates from good to bad. She is deep and secretive. Never did she reveal to anybody else other than Mmathabo that Mokwena is her grandfather's child. Apart from the characters that have been mentioned thus far, there are other characters in the novel whose character traits are revealed

through their deeds. These characters are also significant in advancing the plot of the novel.

Mosia is portrayed as a witch and evil person. Mokwena and Mmanko describes him thus on pp.16-17. His actions reveal him as an adulterer; he flirts with another man's wife and he even promises to give her some muti to tame him (p.29). This even confirms that he is a witch.

Another character that need mentioning is Mmaseeta. The narrator describes her as a bully and a very abusive woman. The narrator says the following about her:

Mmaseeta ke tjhobolo ya mosadi (1997:20).

(Mmaseeta is an abusive woman).

Her name when loosely translated could mean someone who likes to kick. She is cruel and does not have any regard for human life. She commands that Mofokeng be punished to death because his dog mated with hers. Motlatsi is portrayed as abusive as he impregnates his servant-maid, Sebolelo. He lacks morals.

We have thus far analysed characterization in *Nonyana ya tshepo* and we have shown how personality traits of characters are revealed in the novel. In the following chapter we will analyse culture and gender as they are presented in the novel, *Nonyana ya tshepo*.

CHAPTER 5

CULTURE AND GENDER *NONYANA YA TSHEPO*

5.1 INTRODUCTION

This chapter analyses culture and gender in the novel, *Nonyana ya tshepo* (1997). In as far as culture is concerned, we attempt to show intercultural relations in the novel. In our discussion of gender we aim to show how female and male farm labourers are presented in terms of gender stereotypes.

5.2 ANALYSIS OF CULTURE

In the previous chapters we defined 'culture'. One of the views of culture as seen by Payne (1997:1) is that culture is that complex whole which includes knowledge, beliefs, art, law, morals, customs and any other capabilities and habits acquired by man as a member of society. Ayisis (1992:2) holds that human beings in order to live normal lives in reasonable peace must behave in prescribed ways. Laws, morals, beliefs, values, church and many aspects of culture regulate the deeds and actions of human beings.

These views of culture put emphasis on culture as a way of life of a particular society or community. They also point out on how people live and interact with others. Aspects such as beliefs, customs, morals and habits are crucial in the total make-up of peoples' cultures. However, it must be borne in mind that different people of the world have different cultures. These different cultures may influence one other and people as a result. Another point that needs mentioning is that culture is dynamic and not static. As the world undergoes some changes, culture also changes as a result of the influence of the changing times.

In analysing culture in the novel, *Nonyana ya tshepo*, it is important to highlight that the novel is a modern novel. It touches on cultural issues that are both western and African. The story takes place on a farm, Matswakeng and it is therefore imperative that we begin by discussing this environment and its culture.

The concept 'environment' is defined in the *Oxford Paperback Dictionary* as surroundings, especially those affecting people's lives. Rimmon-Kenan (1983:66) makes a distinction between 'physical environment' and 'human environment' in literature. She maintains that physical environment may include a character's physical surroundings such as room, house, street or town whereas human environment may include family and social class. The essential aspect that Rimmon-Kenan (1983:66) notes is that the environment of a character whether social or human will always influence his behaviour. Following Rimmon-Kenan (1983) the environment of a novel is the setting where events in the story take place. The environment may be a town, a farm or a village.

Events in *Nonyana ya tshepo* take place on a farm called Matswakeng. A white man called Motlatsi who employs black people as labourers on his farm owns it. As the owner of the farm, Motlatsi gives directives to his employees when he wishes to announce something that would affect them all. The narrator says the following about this aspect:

Ka moqebelo o latelang wa beke eo Tshepo a thobileng ka yona Motlatsi a bitsa batho bohle ba polasi ya hae. A re ba tle kaofela ha bona (1997:1).

(On the Saturday of the second week since Tshepo ran away, Motlatsi called all the people on his farm, and instructed that they must all come).

This is a common culture on farms and the farm people would usually turn up in great numbers to go and listen to what their white master has to say. In the meeting he calls Motlatsi introduces the born-again church on his farm. He apparently realized that the people on his farm are corrupt and wicked. He says the following to them:

...polasi ena e tla bona pholoho ya nnete, hobane ho tloha kajeno le tla tseba Modimo (1997:1).

(...this farm will get true salvation, because as from today, you will know God).

Motlatsi underestimates his people's knowledge of 'God' and he thinks that they do not know God and that is why they are evil. But he too was equally wicked and corrupt, so his motives are questionable. It could have been that he was merely bluffing his discontented

wife and pleasing his son who was a pastor and member of that church. That he saw his people as evil, and therefore needing the born-again church, is not plausible to them. That is why one of the people in the meeting comments like this about his motives:

Rona ha re bahetene. Athe ha Motlatsi a re bitsa ka mabitso tjena o ntse a nahana hore ha re tsebe Modimo (1997:1).

(We are not heathens. Oh, when Motlatsi calls us names, he thinks that we do not know God).

Church is an essential aspect of culture that is portrayed in *Nonyana ya tshepo*. People follow different kinds of church based on their different beliefs. Some people would go from one kind of church to the other for various reasons. Motlatsi introduces a new type of church regardless of the churches that exist on the farm. It is clear that his people do have churches which they follow. The narrator confirms this when he says:

Mosadi e mong a hlobola seaparo sa kereke ya hae a se lahlela sefaleng (1997:13).

(A certain woman took off her church uniform and threw it on the stage).

The new church compels people to abandon their traditions and become converts, and the narrator illustrates this process thus:

Mekete ya majwala ya ka ya emisa. Diphabadimo tsa ka tsa tlohelwa. Mekete ya bakoma ya ka ya lebalwa. Matlo ao ho neng ho tshwarelwa difamo, difotjho le dilahlamlenze ho ona, a sebedisetswa kereke (1997:13).

The new type of church clashes with the people's culture. This church which disapproves of African cultural practices such as ancestral ceremonies, beer ceremonies, sacrifices and ritual ceremonies. The negative effect is that it brings confusion in the minds of the people. The positive effect of this church is that after its introduction, peace is restored though temporarily. The narrator says the following about this effect:

Ha rena kgotso Matswakeng, empa e ne e le kgotso ya nakwana. Komello e ne e iphile matla, ka mokgwa o le mong, sebe se batla ho nosetswa (1997:13).

(Peace prevailed at Matswakeng, but it was temporary. The drought was persistently severe in a one way: sin needed to be watered).

Another type of culture that is portrayed in *Nonyana ya tshepo* is a colonial culture. This type of culture is an oppressive culture that in the past saw some white people on farms having no regard for the majority black farm labourers and treating them in an brutal manner. This culture existed during the apartheid era and still exists even today. A colonial culture characterizes the employee as a servant and the employer as a master. Normally, the relationship between the employees and the employer is a master-servant relationship where the master has absolute power and authority upon his employees. Employees are always obedient and submissive to their employer. For example, Motlatsi imposes a new church on his people regardless of them having a church.

There are incidents in *Nonyana ya tshepo* that are typical of the oppressive colonial culture of the farms. For example, Mofokeng, one of the employees on the farm, falls victim of the abuse and is eventually killed by his employer with the assistance of his workers. Mofokeng is shamboked to death because his dog copulated with his employer's bitch. The wife of the farmer, Mmaseeta sees Mofokeng's dog on the act, and she become angry, almost mad.

The 'offence' of the dogs is that one belongs to a black, Mofokeng, and the other to her as a white woman. How can a 'black dog' mate a 'white bitch', she might have asked. The sin of the black dog is punishable by death and she shoots it at once. She attempts to shoot Mofokeng afterwards, but fortunately he escapes unharmed. Other employees on the farm are commanded by Mmaseeta to chase after him and bring him to her. They immediately do as they are instructed. The narrator says:

Yaba ha ba sa senya nako, ba mo seohela jwalo ka ntja tsa setsomi (1997:38).

(And they wasted no time, they chased him like hunting dogs).

These employees execute the instruction of their employer's wife without any hesitation. They chase Mofokeng like as if he were an animal, and when they catch him; one of them suggests that they should let him go. Mosia objects and insists that they should carry out their instruction. He has a devious motive. The narrator describes this motive as follows:

Empa botebong ba pelo ya hae o ne a thabile hobane jwale o se fumane sera sa hae (1997:38).

(But deep down in his heart he was happy because he has now caught his enemy).

Mosia's personal grudge with Mofokeng blinds him to what may happen after Mofokeng has been delivered to Mmaseeta, and he does not care whether Mmaseeta would kill him or not. He is pleased that Mmaseeta will punish him on his behalf. This is pathetic. In protest, other employees leave Mofokeng with Mokwena and Mosia. Mmaseeta instructs Mokwena and Mosia to tie Mofokeng on the tree and that they should beat him. They advice to wait for he husband, Motlatsi to arrive and have a final say on the matter. When he arrives, he too feels the must be beaten severely. Mokwena's request to release Mofokeng is declined by Motlatsi.

Before beating Mofokeng, Motlatsi instructs Mosia to go and fetch some brandy in the house, he needs to take some 'courage'. The three men drink alcohol in order to be brave to execute their brutal torture. But as they boost their pluck, Mmaseeta gets impatient and consequently instructs Mokwena to beat up Mofokeng:

Shapa ntja ena pele ke e thunya (1997:39).

(Beat up this dog before I shoot it).

This whole act is indicative of colonial culture of the serious violation of human rights on farms. Mmaseeta is heartless. She has no regard for human life. She calls Mofokeng 'dog' and has no fear to shoot and kill him if Mokwena defies her. When Mokwena becomes reluctant to beat Mofokeng. Motlatsi threatens him:

Mokwena, polasi ena ke ya ka. Mona ho etswa thato ya ka (1997:39).

(Mokwena, this is my farm. You will do what I want here).

Motlatsi shows that he is the master on the farm and Mokwena has no right to object him. Out of fear of perhaps being punished in one way or the other, he becomes submissive and

starts to beat Mofokeng, and as he beats him, he silently says the following words to him, as if he hears them:

Motswalle, o a bona le wena ha ho letho leo nka le etsang ha ho le tjena (1997:41).

(My friend, you can see there is nothing I can do when it is like this).

These are typical incidents that happen at some colonial and post-apartheid farms alike. A number of whites are well known for their brutality on blacks at their farms. It is a culture that has persisted for years and it exists even in this democratic era. For example the novel is set in the apartheid era and the female character in *Nonyana ya tshepo*, Sebolelo becomes a victim of sexual harassment by Motlatsi, her white male employer. Certain white males on farms have the tendency to sex with servant-maids. This shows lack of morals, values and of the servant-maids and their husband. This is a violation of women's dignity because they are often treated as sex object, and endure the pains, suffering and humiliation of the heartless relationship. They are often bullied and threatened to silence. No wonder why then Sebolelo is afraid to report Motlatsi's immoral behaviour to his wife Mmaseeta, to her husband Mokwena, let alone even to confide to Mmanko or Mmathabo. She silently suffers alone and apparently thinks that this might cause trouble and would be eventually evicted from the farm as labelled a liar. The situation dictates her life. Despite that, she ultimately falls pregnant. The narrator is sarcastic about her predicament since Mokwena was neglecting her. It is as if she wanted Motlatsi love, though the reader knows that he force himself on her, he says:

Sebolelo a wela matsohong a mofuthu a Motlatsi, mme ha hlaha tshepo, tholwana ya sebe sa dikitjheneng, sebe sa dipolasing (1997:15).

Sebolelo fell into Motlatsi's warm hands, and Tshepo was conceived: the product of the sin of kitchens and of farms).

Farm education and its problems is another aspect that is portrayed in the novel. There is a primary school at Matswakeng where children of the employees attend. Tshepo is fortunate to find himself attending at high school in the township. Normally, children end up working on farms and sometimes they are forced by the farm owners to work on their farms. Motlounng advises Mokwena to look for a place for Tshepo in the township and warns him

that if he does not do so, Tshepo will end up working on the farm. He further warns him in page 33 that Motlatsi has the tendency to fetch children at the school to go and work for him without informing their parents.

Characters are always influenced by the circumstances of the environment in which they find themselves. In *Nonyana ya tshepo*, farm labourers are submissive and always inclined to carry out the orders of their masters. For example, Motlatsi instructs Mokwena and Mosia to carry out the horrible act of punishing Mofokeng and they have no choice. There is a persistent fear in the hearts of the employees because of the type of master-servant relationship. They fear, to be beaten, harassed, insulted, and humiliated in front of others in several manners that please only the farmer at that moment. The greatest fear is of being evicted from the farm at any time if they disobey their employer or misbehave. They are forced into a situation where they regard their employer as their God, because he provides them with food and shelter. For example, Mosia sheepishly looks at Motlatsi who swears and commands him to get off the truck. Motlatsi goes further to beat him up and as he tries to defend himself, Mokwena holds him tight to allow Motlatsi to beat him even better. Mokwena says this to Mosia:

Hei wena Mosia, o a hlanya na! O shapa lekgowa! O kile wa o bona kae mohlolo oo? O shapa base wena? O shapa Modimo wa hao? (1997:22).

(Hey you Mosia, are you crazy! You beat a white man! Where have you seen that miracle? You beat the boss? You beat your God?).

Mokwena regards Motlatsi as his god. The reader is not surprised by Mokwena's reaction when Mosia defends himself. Mokwena tries to please his master and wants to be a 'good boy' before his violent master. Motlatsi is rude and does not care if Mosia reports him to the police. He knows that they won't do him a thing. He says the following to Mosia:

Lefatshe lena ke la rona. Re le rekile ka madi a rona (1997:23)

(This is our land. We bought it with our blood).

This is a colonial statement uttered by Motlatsi. It is interesting to note how the word 'rona' (ours) is used in this context. It might mean that the land that he speaks of might be his and

his wife's. Ironically 'rona' (ours) could mean they as white people. In this case the implication would be that blacks have no land and they will remain servants on their (whites) land. Such behaviour characterizes how the farm environment and its culture influences characters. The relationship between characters on the farm environment and its culture also has a great influence on characters. This relationship can be categorized into two, namely, their relationship at home with their families and their relationship at work as employees. The two types of relationships are characterized by discontent and disharmony. There are trivial jealousies amongst farm labourers both at work and at home. At work, Mokwena and Mosia are rivals. This rivalry is caused by the fact that both of them want to be the senior headman.

Though such behaviour is common at any workplace whether on a farm or on an urban area, it is a common behaviour and culture on farms. The employer often favours one employee over the others when it suits his interest at the time, and when his motives shift. The favoured employee would get the position of senior headman or some recognition. He may also be placed as a 'trusted boy' whose work is to spy on the others and to monitor them both at work and at home. Motlatsi promotes Mokwena to be senior headman and promise him to double his salary for several reasons, amongst other spying on Mosia and regarding him as some god. He is extremely pleased about his promotion, though deep down he is worried when he knows that it is for doing the dirty job. He conveys the good news to his mother, Mmanko as follows:

Motlatsi o itse ho tloha kgweding e tlang e tla ba nna foromane e kgolo. Ke utlwile ke thabile hampe. Ka nnete ke ikotla sefuba. O itse le moputso wa ka o tla menahana habedi (1997:16).

Motlatsi said as from next month I would be the headman in charge. I am extremely happy. I feel very proud. He said he would double my salary).

Mmaseeta becomes suspicious of Mokwena's promotion. She suspects that Motlatsi might have something to do with the coloured child who lives with Mokwena. She sees no other reason for him to be promoted twice in a year. The narrator quotes her as saying:

Hobaneng Mokwena a phahamiswa habedi ka selemo? Hape, le pele o mo phahamisa, tjhelete ya hae e ne e se e le hodimo ka mokgwa o mmakatsang (1997:21).

(Why is Mokwena promoted twice in a year? And before that his salary was already amazingly high).

The promotion and the double salary is for Mokwena to take care of Tshepo, Motlatsi's illegitimate son he got with Mokwena's first wife, Sebolelo. However, Motlatsi does not care how Mokwena's promotion will affect Mosia who is the present senior headman. Motlatsi has the absolute power to do what suits him best. It is how things are done on farms. It is a common culture that cannot be questioned by the employees. But when Mmanko asks what is going to happen to Mosia, Mokwena responds thus:

Ekare o tla theolwa. Ke utlwile Motlatsi a re o se a sitwa ho mo tshepa ka mora hore a mo tshware a rekisa ditapole tsa hae kwana Qwaqwa (1997:16).

(It seems as if he will be demoted. I heard Motlatsi saying that he cannot trust him any longer after he caught him selling his potatoes in Qwaqwa).

Mokwena is happy that Motlatsi promotes him. When he is asked about such a strange promotion, he fabricates fantasy stories about his goodness. He further talks ill about Mosia including that he is a witchdoctor. Mmanko warns him about Mosia. She says:

O mo hlokomele moloji eo. Ho thwe bosiu o bonwa a matha mona a tsotse. Ka nako e nngwe ho thwe o bonwa a tsotse a palame pere e mona ya hae eo hothweng ha ena molala (1997:17).

You must be careful of him. It is said that at night he runs around naked. At times it is said that he is seen naked riding his neckless horse).

Mmanko and Mokwena are clearly fabricating stories out of jealousy and hatred towards Mosia. It is obvious that the relationship between the two men is not harmonious. They are always at loggerheads for the position of a headman. Mokwena confesses this rivalry when he says:

Taba ya rona le Mosia e thata. Ha ke tsebe hore re tla dula re le ntja le katse ho fihla neng (1997:17).

(My grudge with Mosia is a difficult one. I don't know for how long are going to be enemies).

This is how farm labourers often relate at work and home. There is also an aspect of moral degeneration in *Nonyana ya tshepo*. In the African culture - and perhaps it may be the same in the Western culture - it is immoral and considered heartless to have sexual intercourse with a minor, but this is what Mokwena does with her stepdaughter, Dikeledi. This is a sign of moral decay – a practice that is very ripe in our communities today. Again, in the African culture when the husband dies, his wife is supposed to mourn his death for a certain period of time. Some would take a year, and others would prefer six months, depending on various circumstances and places. Mourning is a sign of respect for the departed. In *Nonyana ya tshepo*, this aspect of African culture is not adhered to. When Mokwena dies, Dijeng mours only for a week.

Disregarding mourning is a violation of African culture. Many people have no regard for such a traditional custom because it is seen as patriarchal in the sense that it is only women who wear black, and never the opposite. It is therefore seen as a culture of torturing women to submission with all its inhumane rules of avoidance. That is one reason why most urban and educated women resist it. That is why the ritual of burning of the black clothes, often turns into parties as we see on page 75 of the novel. Some people - especially the 'new generation women' - are against this culture and will always say that times have changed, and it is the barbaric practice of the past. Tswibila mocks Tshepo as follows about Dijeng's disregard of this practice:

'Dijeng o nkile beke fela a rwetse thapo, a nto e lahlela kwana, a re yena diaparo tse ntsho di a mo imela, ebile ha di mo tshwanele, hape taba ya ho ila ke ya kgale. Batho ba lokelwang ke kobo e ntsho ke maqhekwana (1997:73).

(Dijeng took only a week mourning, and after that she stopped, She insisted that black clothes are heavy for her, that they do not look fashionable on her and again that the act of mourning is an old practice. People who are fit to wear the black clothes are the elderly women).

It shows clearly as we have mentioned earlier that culture is not static but dynamic and as time passes by things also change and as a result culture is also affected by such changes. However, the influence of other cultures on a particular culture also has some effect on the change of the cultures of the world.

5.3 ANALYSIS OF GENDER

In the previous chapters we maintained that gender is a concept that is attributed to the behaviour of men and women. There is a difference between gender and sex. Sex can be understood as referring to the physical characteristics that determine 'men' and 'women' biologically. Payne (1997:217) holds that the notion 'gender' has developed from feminism, and that feminists maintain a position that 'femininity' and 'masculinity' should be understood as cultural constructs since, if gender is culturally acquired, then it becomes open to change. In our analysis of gender in the novel, *Nonyana ya tshepo*, we shall focus on the social roles assigned to men and women in the story and how these men and women are presented in the story. Feminist critics are of the opinion that female farm labourers are always presented in negative terms in male written texts whereas male farm labourers are presented in good terms as having power and being dominant over women.

There is a tendency by writers to portray women, especially white women in literature as being abusive, strict, sissies, and clumsy. In *Nonyana ya tshepo*, Mmaseeta, is a white woman who has these characteristics. When she finds out that Mofokeng's dog mated with hers she behaves like a child. The narrator says of her:

Mmaseeta a itahlela fatshe jwalo ka ngwana ya tefang, ya nketsweng seo a se ratang haholo, a raharaha ha bohloko jwalo ka kgoho e kgaotsweng molala (1997:38).

(Mmaseeta threw herself on the ground like a spoilt child. It was as if she was being robbed of something she likes very much. She kicked carelessly and painfully like a beheaded chicken).

Mmaseeta, as a female character, is portrayed in the novel as throwing tantrums, powerless, childish and clumsy. This goes beyond her lack of strength and power. This is a stereotypical portrayal of Mmaseeta. On the other hand Mmaseeta has power over other

women who work for her. For example she executes her power over Mmathabo who is her servant-maid. In this case it shows that to a limited extent female characters may exert their power over other female characters. Another aspect that female characters in this novel are exposed to is that of adultery. Dijeng and Tswibila are images of adultery. Dijeng flirts with Mosia despite the fact that she is married to Mokwena. Mosia impregnates her and manipulates her to pretend to Mokwena as if it is his child. Mosia says the following words to Dijeng:

Tsebisa tseketseke eo e Mokwena hore o imme, yena o se a tla bona hore o etsa jwang (1997:24).

(Tell that foolish Mokwena that you are pregnant, he will see what will do).

Dijeng is pregnant and Mosia wants to abandon her. Dijeng becomes a burden to Mosia and he does not want her to be his responsibility. Another female character that is presented in negative terms in *Nonyana ya tshepo* is Dikeledi. She is portrayed as an object of sex; she is abused, powerless and silent. Mokwena uses her as a sex object. He silences her by threatening to kill her if she tells anybody what he does to her (p.49).

Language has a negative impact on the portrayal of female farm labourers in *Nonyana ya tshepo*. Dijeng as a character is described by Mokwena as 'kolobe e ntsho e jang bana' (A black pig that eats children, p.28). Her body is described in negative terms. The narrator says:

Sefahleho sa hae se le sesoswana. A mpa a phoqwa ke diropedhadi le diphakahadi tse ntsho tsho (1997:75).

(Her face was whitish. She was only let down by her big thighs and her extremely black shoulders).

Female farm labourers are also subject to ill treatment, accusations and verbal abuse in the novel. Mokwena beats up Dijeng and swears at her whenever he is drunk (p.26). This is male domination and abuse.

Male characters in *Nonyana ya tshepo* are portrayed as dominating, having power, manipulative, assaulting and violent. For example, Motlatsi is manipulative and he deceives his wife. He has the power to promote Mokwena regardless of his wife's interrogation about Mokwena's promotion. Mokwena is uncouth. Before he divorced Sebolelo he used to abuse him. Dijeng warns him thus:

Hape, ha ke setlatla sane sa hao se Sebolelo se o neng o se sotla, o bapala ka sona jwalo ka mothoduwa (1997:26).

(And I am not that fool of yours Sebolelo who you used to ill-treat, play with like a toy).

This excerpt shows that Mokwena is a womaniser. He has a tendency of ill-treating women. Dijeng is a victim of such circumstances. This is how male farm labourers are portrayed in the novel in terms of gender stereotypes.

Another dominant cultural issue in *Nonyana ya tshepo* is that of marital infidelity and failure of inter-marital relations that is apparently blamed on women, not men. Dijeng is secretly in love with Mosia despite the fact that she is married to Mokwena. She flirts with Mosia and he impregnates her. Mokwena thinks that it is his child and only to find out later that the child is not his. Dijeng reveals this secret out of anger after Mokwena beat him in page 29 of the novel. Mokwena divorces Dijeng after catching Mosia with her and he goes to live with Tswibila as husband and wife. Mmathabo and Mosia separates and Mosia lives with Dijeng as husband and wife. All these changes of partners happen on one farm.

These are some of the issues that are not tolerated in the African culture. In the olden days it was a taboo to see such incidents. Today these incidents are common in our communities. The influence of time and other cultures have negatively impacted on patriarchal culture. It is because in recent years patriarchy has been challenge, and women have been liberated. They are seldom considered inferior to men, but taken to be equal. They are no longer sex objects for men's gratification and fantasies, nor are merely powerless child bearers. Their position and status has dramatically changed. Women are empowered to make their own choices. They have rights as women, and this gives them a sense of being complete human beings in their own right.

CHAPTER 6

CONCLUSION AND OBSERVATIONS

The purpose of the study has been stated as an attempt to investigate culture in Zulu's novel, *Nonyana ya tshepo*. The problem identified and stated was that little has been done as far as researching the aspect of culture in Sesotho novels and this study as a result attempted to respond to that problem.

In our analysis of plot we observed that events do not follow each other chronologically in the novel. The author has employed an a-chronological method in arranging the events of the story. He has deviated from classical arrangement of events as Hawthorn (1985:95) puts it. This shows artistic ability. Events in this novel begin in medias res. In the opening of Chapter One of the novel, for example, we see Tshepo being a grown up who is already attending school and we are also told that he escaped from home.

The reader's interest in the novel is captured right from the beginning. The reader is compelled to read on and find out why Tshepo escaped from home. Furthermore, the author has employed different techniques such as flashback, omissions, gaps and suspense in the novel. For example, the reader is made aware through the use of flashback that Tshepo is not Mokwena's son but Motlatsi's and how he was conceived (p.15). Through these techniques the reader derives aesthetic satisfaction from the novel.

Another observation that has been made in the analysis of the novel is that the plot structure of this novel is episodic. We divided the plot structure of this novel into eleven episodes. These episodes have been discussed and we realised that though the events are not chronologically arranged they logically fit into each other and there is an element of cause and effect in the novel. For example, Tshepo escapes from home because Mokwena does not like him, and Motlatsi introduces a new religion because people at his farm, including him, are hopelessly wicked.

What can be concluded is that plot is well handled in *Nonyana ya Tshepo* and the author has to be commended for his artistic ability.

In our analysis of character, the deduction we make is that characters resemble real human beings, they do things that real human beings do. For example, characters fall in love, cheat on one other, they lie and steal to mention but a few. They are endowed with personality traits. There are three main characters in the novel; the protagonist – Tshepo, antagonist –Dijeng and Mokwena, and tritagonist – Mmanko, as well as other characters that are essential in the development of plot.

Tshepo is a flat character and does not emerge as a powerful figure from the novel. His character is not well developed. It lacks that element of heroism and makes the story to end sadly as he passes away.

The character of Dijeng has been well developed. She is a round character and is unpredictable. She is endowed with various personality traits; she is abusive to Tshepo, disrespectful to Mmanko and unfaithful to Mokwena her husband. As a character, she is well developed.

Mmanko is another character that is unpredictable although she has not been well blended, she has a good personality at the beginning but her personality becomes dented as soon as she murders Dikeledi's infant.

Our observation is that the aspect of character has been fairly handled in the novel

In Chapter Five we discussed the environment and its culture, how this environment and its culture influence characters. Our observation is that culture there are various cultural issues that are addressed in the novel. Aspects of culture that feature prominently in the novel are church and the colonial culture characterized by a master-servant relationship. For example, Motlatsi introduces a new church to his people so that they should abandon their immoral ways and become better people. The colonial culture is branded by ill treatment, torture and abuse of women and all farm labourers. For example, Mofokeng is tortured and killed by Motlatsi and his two headmen, Mokwena and Mosia. On the other hand Mosia is being ill treated by Motlatsi, his employer. Sebolelo is ill treated by Mmaseeta. On top of that, black women characters in the novel experience sexual, physical and emotional abuse, torture and ill treatment. For example, Sebolelo is abused sexually by Motlatsi, her employer, and physically and emotionally by her husband Mokwena. Dikeledi and Mmanko are also victims of sexual, emotional abuse. Tshepo

suffers a harrowing physical and emotional torture from almost everybody except one person, Mmanko and that affects his personality severely. He eventually commits suicide.

Moral decadence is one of the cultural aspects that are the subject of the novel. Marriage infidelity, strained inter-marital relations, abuse are common issues that are dealt with in the novel.

Also, in our analysis of gender we realised how male and female characters are portrayed in terms of gender stereotypes in the novel. There are female and male stereotypes in the novel. Female characters are portrayed as powerless objects of male desire and abuse, and they are labelled in negative terms. They are subject to ill treatment, abuse, torture, suppression and oppression.

Male characters are dominant, they have power, and they are manipulative towards their female counterparts. Female characters are inferior to male characters in the novel, for example, Mokwena and Dijeng fight over power, for example in page 26 of the novel Mokwena asks Dijeng if she does not recognize that he is a man. Stereotypically, Mokwena feels that because he is a man Dijeng is inferior to him. In this way the novel sensitises the reader about the portrayal of patriarchal images of men and women.

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